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PERSIAN MISCELLANIES:

AN ESSAY

TO FACILITATE THE READING

OF

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a

PERSIAN MANUSCRIPTS;

WITH ENGRAVED SPECIMENS, PHILOLOGICAL OBSERVATIONS,
AND NOTES CRITICAL AND HISTORICAL.

EX C 22

By WILLIAM OUSELEY, Esq.

London:

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TO

THE RIGHT HONOURABLE

FRANCIS RAWDON HASTINGS,

EARL OF MOIRA,

BARON RAWDON,

&c. &c.

MY LORD,

WHEN I requeſted permiſſion to dedicate theſe pages to your Lordſhip, it was not merely with the hope that the name of a good and of a great man might ſave them from periſhing with the trifles of the day: It has been the fate of many works, to bear in their Dedications, the high ſounding titles of great men, who, from the very nature of their ſubjects, were incapable of underſtanding them. But, my Lord, from your knowledge of the Eaſtern languages,

and

and particularly of the Perſian, this work is addreſſed to your Lordſhip with peculiar propriety; and, however inconſiderable, I truſt it will be received, as a proof of the very ſincere reſpect, with which I have the honour to be,

My Lord,

Your Lordſhip's obedient

and humble ſervant,

WILLIAM OUSELEY.

London, Sept. 12, 1795.

INTRO-

Literary Society of Bombay

INTRODUCTION.

THAT ambition or fame which teaches many to conſider as unworthy of attention thoſe minuter ſubjects from which little reputation for genius can be expected, I had long ſuppoſed to be the cauſe, why, among thoſe who have contributed to the advancement of Oriental Literature, ſo little has been done on that introductory branch, of which the following Eſſay principally treats.

BUT of this neglect, I was induced to ſeek another cauſe, when the ſubject of the work which I had undertaken, acquired ſome importance, in my own opinion, from the conſideration, that, without a previous knowledge of petty matters, it is almoſt impoſſible to attain a high

degree of eminence in any ſcience; that the theory of muſical ſounds cannot be perfectly comprehended by him who is unacquainted with the gammut, and that the greateſt ſcholar muſt have undergone the drudgery of the alphabet.*

And encouraged by the example of ſo illuſtrious a critic as Quintilian, who thinks nothing unconnected with the art of Oratory, which is neceſſary to the formation of an eloquent ſpeaker†, I began to regard as no inconſiderable branch of Eaſtern literature, the ſtudy of the Graphic art, as cultivated among the Perſians; without a knowledge of which no man can be pronounced a perfect Orientaliſt.

And having, by theſe conſiderations, given a degree of importance to the ſubject I was about to undertake, I

* "If what appears little, be univerſally deſpiſed, nothing greater can be attained; for "all that is great was at firſt little, and roſe to its preſent bulk by gradual acceſſions "and accumulated labours."—Johnſon's Rambler, No. 83.

† "Sive contemnentes tanquam parva, quæ prius diſcimus ſtudia," &c.—"Ego "cum nihil exiſtimem arti oratoriæ alienum, ſine quo oratorem non poſſe fieri, fatendum "eſt, nec ad ullius rei ſummam niſi precedentibus initiis pervenire, ad minora illa, ſed "quæ ſi negligas, non ſit majoribus locus, demittere me non recuſabo," &c.—Quintil: Inſtit. orator. Proem. Lib. i.

naturally

naturally became desirous to know the cause why others had so long neglected it; from the evident utility of a work, which might tend to remove the obstacles opposed to the student on his very first setting out, (and which must be overcome before the object of his pursuit can be attained) it appeared strange that no person had undertaken the task, and I lamented that it was left for one so insufficiently qualified as myself to execute.

But on the commencement of the following work, I discovered the cause of this neglect, for the difficulty of arrangement, and the extreme dryness of the subject have proved such, as, more than once, have nearly forced me to abandon the design, and must have deterred from the prosecution of it, any person not possessing a considerable share of patience and perseverance.

With scarce any other qualification than these, I undertook the work, and have collected in the following pages, and endeavoured to arrange in some degree of order, the scattered observations I had made during the infancy of my acquaintance with the Persian language; when, in attempting to decipher Manuscripts, a consider-

able portion of time was neceſſarily conſumed, which ſuch a work as I now offer to the public, might, perhaps, have ſaved.

When we reflect on the difficulties that frequently occur among ourſelves, in reading the familiar letters of our friends: when we conſider that many are puzzled in deciphering even what has been written by themſelves, we cannot wonder that more ſerious obſtacles are preſented to the learner of a new language, and a ſtrange character: a character, too, that, from its conſtruction, and the facility with which combinations may be formed, allows the writer to indulge in infinite liberties. It is therefore vain to expect that a work of this nature can even approach perfection; no ſyſtem of rules, however well arranged, being capable of governing the caprices of the Penman.

I am, notwithſtanding this, induced to hope, that the following Eſſay, ſuch as it is, may prove of ſome ſervice to the Perſian ſcholar; for ſuch an Aſſiſtant I have often wiſhed, when ſtruggling with the various difficulties that ariſe from the hurry, negligence, or fancy of tranſcribers: and to the Student, in a ſimilar embarraſſment, who cannot

not have the advantages of oral inſtruction, this work is offered. Cloſe application, however, with patience and perſeverance, which, as I before mentioned, are indiſpenſably neceſſary, will ſoon render my labours ſuperfluous. But, above all, tranſcribing for two or three hours every day, from manuſcripts correctly written, will prove of ſervice to the learner; and this may be done, even at a time when he is nearly ignorant of the language, and the meaning of ſeveral words in the original. Such a practice, continued for a few weeks, will inſenſibly furniſh the memory with phraſes, which a Dictionary will at leiſure explain: Nay, without the aſſiſtance of ſuch a work, from analogy, and the frequent recurrence of any particular word in conſtruction with others, the learner may frequently aſcertain the ſenſe of a paſſage, and acquire, in the mean time, the moſt uſeful habit of reflection. Information, obtained in this manner, by his own induſtry, will prove not only more grateful to the Student, but I can venture to affirm, infinitely more profitable than that which he indolently derives from the labours of another. At all events, the practice of frequent tranſcribing from correct originals, will infallibly

fallibly promote the object of this work, by rendering the written character eaſy and familiar.

And that the Student muſt b[illegible] with the written character, before he can expect either profit or pleaſure from his Oriental purſuits, is obvious from the conſideration, that the great maſs of Aſiatic Literature (and particularly Perſian) yet remains in manuſcript; to the labours of ſome learned German and Dutch linguiſts, we are principally indebted for many valuable works in Arabic that have iſſued from the preſs; but of Perſian, until the inſtitution of the Aſiatic Society, (from which, much is to be expected) five or ſix compoſitions alone, of any merit, have appeared in print: in Holland, during the laſt century, and recently in England, if we except partial extracts, ſcattered through Dictionaries, Grammars, and works of a ſimilar nature.

Yet, that innumerable treaſures will reward the pains of him, who ſhall explore the mine of Perſian literature, I am well perſuaded, more from the united teſtimonies of others, who have devoted themſelves to the ſtudy of it, than from any ſuperficial knowledge, which I have hitherto been

able to acquire of the Eaſtern languages; but by thoſe unacquainted with the literature of Aſia, the praiſes which Orientaliſts beſtow on the writers of that country, are aſcribed, leſs to their intrinſic merits, than to the partial enthuſiaſm of a commentator, employed on a favorite ſubject: as thoſe who poſſeſs no muſic in their ſouls, and are dead to all the powers of harmony, can read without emotion, and are unable to comprehend the moſt animated, or deſcriptive paſſages of a Rouſſeau, or a Burney.

On the characters uſed by the ancient Perſians, I have not, in this Eſſay, offered any obſervations, reſerving that branch of Oriental Antiquities, for the ſubject of inveſtigation in a future work*. Neither have I enquired into the probable nature of thoſe learned writings, which, as *Nizami* aſſures us, in his Hiſtory of Alexander the Great, were tranſlated, after the conqueſt of Perſia, into the native language of the Victorious Prince. They have, it is to be feared, periſhed in the ſame tide of Time, which has

* Alphabets of the *Pehlevi* and *Zend*, are given in that admirable work, "De Fatis "Linguarum Orientalium Commentatio," Vienna, 1780, Folio.

effaced

effaced the ancient *painting*, celebrated by the Perſian poet; whether the tranſlations have eſcaped thoſe conflagrations ſo fatal to Grecian literature, and ſtill moulder in an obſcure corner of the Byſantine, or of ſome Monaſtic Library, would be no unworthy object of curious inquiry. Although I have ſtudied, in the following pages, to repreſs a natural tendency to the inveſtigation of antiquities, and have reſerved much for future diſcuſſion, yet I muſt here anticipate a remark, which many of my readers will probably make, that, "of the notes and obſervations ſcattered "through this work, the greater number inclines to that "favourite ſubject;" in excuſe, I plead the very intereſting nature of that country's antiquities, whoſe language, and modern character, I have principally treated of; that country, to whoſe ancient monarchs, all the princes of the known world bowed the head*, while they "reigned "from India, even unto Ethiopia, over an hundred, and

* "Thus ſaith Cyrus, king of Perſia, The Lord GOD of Heaven, hath given me "all the kingdoms of the Earth, &c." Ezra Chap. I. v. 2.

"ſeven

"ſeven and twenty provinces*: ſitting in Imperial ſtate, on ſplendid thrones, adorned with all the

"Wealth of Ormus and of Ind,
"Or where the gorgeous Eaſt with richeſt hand,
"Showers on her kings, Barbaric pearls and gold†."

Of thoſe Perſian monarchs, the gilded palaces, ſituated in the various quarters of their wide extended dominions, realized, in magnificence and beauty, all that we can conceive of Aſiatic ſplendor, or of edifices raiſed by magic power, dazzling the eyes of mortal gazers; but of thoſe palaces, the majeſtic ruins yet to be ſeen, while they remain a venerable record of the nation's former greatneſs, afford ample ſubject for melancholy reflexions, on the decay of empires,

* Eſther, Chap. I. verſe 1.

† Milton's Paradiſe Loſt, Book II. To this Eaſtern ſplendor, the poet Spenſer alſo alludes, in his Faery Queen, Book III. Canto 4.

"The Wealth of th' Eaſt, and pomp of Perſian kings."

and

and the revolutions effected by time: for now, to uſe the words of a Perſian poet*:

" The ſpider holds the veil in the palace of Cæſar,
" The owl ſtands centinel on the watch-tower of Afraſiab."

And to the mildneſs of a happy climate alone, we are probably indebted for the preſervation of thoſe ſculptured figures, and myſterious inſcriptions, that ſtill decorate the walls of the royal apartments, where the victorious Alexander celebrated his triumph over the fallen Darius, and in which the lovely Thais, by the ſide of the Grecian hero, " ſat like a blooming Eaſtern bride,"—and, but too ſucceſsfully, urged him to deſtroy, in one fatal hour of amorous intoxication, the metropolis of the Perſian empire, and of the world, with one of the nobleſt

* " Pordeh-daree mikend der kuſar-i- keyſar ankiboot,
" Boomy nubet mizend ber kumbed-i-Afraſiaub."
See the original Perſian, in Jones's Grammar, p. 104.

In theſe words, and they were happily applied, did the triumphant Turk, Mahomet II. exclaim, when, having given a final blow to the Roman Empire, in 1453, by the taking of Conſtantinople, (where the Greek Emperor fell) he contemplated the Royal Palace of his vanquiſhed foe, which preſented to his view a dreary ſcene of havoc and deſolation.

roductions

productions of human labour and ingenuity—the magnificent palace of the Sons of Cyrus*.

YET, however conſiderable may be its majeſtic remains, ſtill to be ſeen above ground, it is moſt probable that, within the precincts of the ruined palace, treaſures, much more precious in the antiquary's eſtimation, from long concealment, lie buried in the duſt of more than twenty ages. To drag theſe into open day, from the dark receſſes

* The city of Perſepolis, which covered the extenſive plain of *Chehelminar*, muſt have ſoon yielded to the conflagration, and become an eaſy prey to the flames, the houſes (which were probably but ſlight fabricks) being principally conſtructed of cedar and cypreſs wood: But the Palace, ſituated on a riſing ground, about 400 paces from the city, was compoſed of ſuch excellent materials, and conſtructed with ſuch admirable ſkill, that a great part of it ſucceſsfully oppoſed the progreſs of the fire, and has reſiſted the aſſaults of above 2000 years. In the beginning of the preſent century, Monſ. Le Bruyn, publiſhed engravings of ſeveral hundred figures cut in relief, which yet remained upon the walls; leaving for future viſitors to copy, ſuch a prodigious number of ſculptures, that, according to ſome travellers (Herbert, Mandelſlo, &c.). it would require no common degree of induſtry in an able artiſt to make drawings of them all in the ſpace of ſeveral months. When viſited in 1627 by Sir Thos. Herbert, not only the images cut in marble remained in perfect preſervation, but even the gilding on the walls, and on the drapery of ſome figures, retained its original luſtre. Time, however, gradually ſinks many valuable fragments deeper in the earth; and others, from the daily dilapidations of the peaſants, may be found in the humble walls of the neighbouring cottages.

of oblivion, is a ſpecies of enjoyment for which the princes of the Eaſt, who poſſeſs the power of indulging it, feel not the inclination; and is, I fear, a degree of luxury far beyond the reach or privileges of a ſolitary European traveller!

And that valuable and moſt curious ſubterranean fragments ſtill exiſt at Perſepolis, is an opinion which I have adopted, not merely from the probability that ſimilar treaſures lie hidden among all viſible ruins of conſiderable antiquity, but from the poſitive teſtimonies, and ſtrong conjectures of ſeveral ingenious travellers*. Of the figures at

* I have been aſſured by the Chevalier Clergeau de la Barre, that among the ruins of Babylon and Perſepolis, moſt curious and valuable antiques are daily diſcovered, many of which are depoſited in the cabinets of the European Conſuls, reſident in the vicinity of thoſe places. This ingenious Frenchman, whom I had the pleaſure of meeting in Holland, ſoon after his return from the Eaſt, (in the various countries of which he had travelled for twelve years) has hitherto been prevented by domeſtic misfortunes, and the civil calamities of his country, from offering to the public, his admirable collection of drawings, taken from the moſt venerable monuments of antiquity in India, Perſia, Arabia, and the Levant. In the deſarts of Arabia, he diſcovered and aſcertained the ſituation of a fine and very ancient temple, not marked in any map, nor deſcribed by any traveller; but on removing

at the monument of Ruſtam, (in the vicinity of Perſepolis) ſuppoſed to repreſent that celebrated warrior and his favourite miſtreſs,* the lower parts are concealed in heaps of ſtones and accumulated rubbiſh, which hide perhaps, at the ſame time, ſome ancient inſcriptions, or other intereſting ſculptures. And on that ſpot, not far from the royal palace, where, in the opinion of Sir Tho. Herbert, the famous temple of Diana ſtood, nothing ſtrikes the view but continued piles of earth, "wherein, (to uſe the words "of that well-informed writer) doubtleſs, are buried many "rare pieces of art†."

removing ſome earth which concealed part of a curious ſculpture, one of his guides happening to diſcover the body of a camel not long dead, the others became apprehenſive that the wandering Arabs were at hand, and immediately departed. Among the antiques found at Babylon and Perſepolis, the moſt curious, according to the Chevalier, were ſeveral volumes of parchment, covered with characters hitherto undeciphered, and an emerald of two inches long, containing the figure of Alexander, engraved with ſuch exquiſite art as to be only diſcernible when placed in a particular point of view between the eye and the light.

* See the 5th chapter of this work, p. 97, 114, &c. and the engraving of thoſe figures in Le Bruyn's Travels.

† Herbert's Travels, p. 155.

FROM

FROM the jealouſy and ſuſpicious ignorance of the vulgar in almoſt every country, ſtrangers find conſiderable difficulty in examining with attention, any celebrated ruins; but the Perſians, naturally of a romantic turn, vain of their nation's former ſplendor, and the ſtriking memorials of it which yet remain, and delighting in thoſe traditions which record the deeds of other days, oppoſe no obſtacles to the curious traveller, in the inveſtigation of their antiquities; and leſs rigid than the Mahometans of Arabia, they freely permit him to employ his pencil, ſo neceſſary a companion to the accompliſhed antiquary*.

AND from the ſtudy of thoſe noble ruins abovementioned, and of the ſculptures which they ſtill exhibit, and by a careful compariſon of the ſtatues in the royal Mauſolea, ſituated in the impending hills, and other ancient monu-

* Thus Monſ. Le Bruyn, an ingenious painter, who viſited Perſepolis in 1705, was permitted not only to paſs three months in uninterrupted leiſure among its venerable remains, and to make drawings of every thing that appeared to him either curious or pictureſque, but alſo to employ a ſtone cutter of Shiraz, (a city 30 miles diſtant) to ſeparate from the maſs of marble ſome ancient figures in relief, which he afterwards brought to Europe.

ments,

ments, with the ____ld written traditions of the country concerning them, much may yet be done to illuſtrate the antiquities of Perſia, which it is my fixed intention, if life and health be ſpared, perſonally to explore.

Of the ancient poetry of Perſia, ſo ſcanty are the Specimens that have deſcended to our days, that the induſtry of many, who made it the object of their reſearch, ſeems to have been employed in vain: to aſcertain therefore, what it may have been, muſt be the reſult of inveſtigation more ſucceſsful. The learned Preſident of the Aſiatic Society could diſcover but a few lines of the ancient *Pahlàvi** ; and the ingenious Biographer of the Perſian Poets, could trace them little farther than the time of the Arabian conqueſt†. Yet, the climate of the country, the manners, and very nature of men, muſt have undergone a total change, or we

* Sir William Jones's Anniverſary Diſſertation on the Perſians, 1789.

† Captain William Kirkpatrick's Introduction to the Hiſtory of the Perſian Poets, Aſiatic Miſcellany, No. 1.

muſt

muſt conclude, that ancient Perſia could boaſt of its poetical productions; its modern inhabitants being a race, which may be ſaid to liſp in numbers; among whom, the cultivation of their language is an important care, and who believe of Poetry, as the ancient Greeks did of Muſic, that it poſſeſſes a faſcinating power, and thence they have ſtyled it, "Lawful Magic."

It will therefore be found, that there is ſcarce any ſpecies of compoſition, which the Perſian poets have not cultivated with ſucceſs, from the didactic or Moral Sentence, to the finiſhed Epic or Heroic Poem: through every gradation of Bacchanalian Ode, Elegiac, and Amorous Sonnet, Allegories amuſing or inſtructive, and Romances founded on hiſtory, or fable: compoſitions breathing all the warmth of a luxuriant ſoil, and decorated with every adventitious grace, that the moſt flowery language can beſtow.

And in this reſpect the Perſians are peculiarly fortunate, their native tongue, from the ſimplicity of its conſtruction, and facility in verſification, being, like the Italian among us, moſt happily adapted to all the purpoſes of poetry, particularly

larly that of the Erotic kind, which ſeems to be naturally the favourite of the tender and voluptuous Perſian*.

A VERY ſtriking ſimilarity of ſentiment and imagery may be diſcovered in the works of the Italian and Perſian poets; I ſhall not here dwell on this reſemblance which has been pointed out by others. The Sonnets of Petrarch have been compared with thoſe of Sàdi: nay, a general ſimilarity of manners and cuſtoms has been remarked by one, who, an Italian by birth, was rendered capable, by a long reſi-

* A learned Orientaliſt has moſt happily deſcribed the genius of Perſian Literature by the epithets "ſoft and elegant." "Jacent, quod vehementer doleo, literæ Perſicæ, "*molles* ille et *elegantes*, quarum addiſcendarum tu me tanta cupiditate incendiſti, ut quid- "quid evenerit, ſi modo vivam et valeam, certum ſit deliberatumque, raro apud nos ex- "emplo, totum me illis tradere."

See the letter of Profeſſor Schultens, to Sir William Jones, written in 1777, quoted in the Dutch Eulogium, or, "Lofreden op Henrik Albert Schultens," by Jacobus Kantelaar. Amſterdam, 1794. Octavo, 77.

And if the ſtudy of poetry, according to a moſt excellent critic, is uſeful, "*quod ſit jucunda*," the poetical compoſitions of Perſia, may boaſt of a peculiar degree of utility: "Poeticam igitur eo præcipue utilem eſſe ſtatuo, quod ſit jucunda;" Lowth's Prælectiones, "de Sacra Poeſi Hebræorum;" Præl. I. vol. I. p. 6, I quote that edition of this admirable work, publiſhed at Gottingen, in two volumes, Octavo, 1758, 1761, with the notes and comments of the moſt learned Michaelis. Of this edition, it is to be remarked, that in the preface to the ſecond volume, is an addreſs to the venerable author, whom, in the firſt volume, his commentator had, through miſinformation, ſpoken of as deceaſed.

dence in Perſia, of judging with accuracy. The famous traveller, Pietro della Valle, writing from that country near two centuries ago, thus mentions his Perſian friends*, "Uſing "always to me the greateſt compliments, and moſt cour- "teous ſpeeches, &c. in which, and in *all other cuſtoms* (for "I have remarked, and ſhall, perhaps ſome day, commit "them to paper as a curioſity, drawing a parallel in infi- "nite reſpects) it appears to me, that the Perſians, reſemble "very ſtrongly, the people of Naples," &c. and this inge- nious author, in many other parts of his work, takes notice of this reſemblance; but I have as yet ſought in vain, and, indeed, am ſtill ignorant, whether he ever fulfilled his de- ſign of publiſhing, the parallel mentioned in the above quotation.

BETWEEN many paſſages in the Greek and Perſian Poets, a reſemblance alſo has been found. We are to con- ſider, that the climate of Greece, furniſhes in many in-

* Viaggi di Pietro della Valle, 204. "Uſando mi ſempre grandiſſimi complimenti "e parole molto corteſe, &c. nelli quali, et in ogni altri coſtume (che l'ho notate e forſe un "giorno le ſcriverò per curioſita, facendone paralello in infinite coſe) pare a me che i Per- "ſiani ſi aſſomiglino molto alle genti di Napoli."

ſtances,

ſtances, the ſame ſubjects for glowing and flowery deſcription with that of Aſia; and that many of the Greek Lyric Poets were, by birth, Aſiatics: from which circumſtance, and from the ſimilarity of ſubject and imagery, uſed in their poems, the moſt learned Orientaliſt of the preſent age, ſcarcely ſcruples, in his Latin Commentaries, to claſs them among the Poets of Aſia*: and, it ſhall be my object, in a future work, to demonſtrate, that Homer and Anacreon, unequalled as they are, might not bluſh to have produced the Heroic Poem of Firdauſi, or the Lyric Odes of Hafez. To deny pre-eminence to thoſe claſſics, would beſpeak a taſte as corrupt, and a judgment equally prejudiced, as thoſe of the Grammarian, who quaintly aſſerts, that in compariſon with a particular branch of Oriental Literature, "*the Graces of the Greeks* "*and Romans are graceleſs*†." I ſhall here diſmiſs the ſubject

*. "Haud ſcio an multi è poetis Græcis, &c. Sir William Jones's "Poeſeos "Aſiaticæ Commentarii, p. 16, Octavo, London, 1774. Of this admirable work, another "Octavo Edition, appeared in 1777, publiſhed at Leipſig, with the notes of the learned Eichorn."

† "Linguæ ſuavitatem et elegantiam, cum qua collatæ, χαρίτες Græcorum "ἀχάριτες, et ingratæ Latinorum Gratiæ, &c."

Waſmuth's Arab. Grammar, Præniſis, p. 1.

of Persian poetry, and return to the principal object of the following Essay.

It was, at first, my design to give only a few engraved specimens from original manuscripts, and to annex explanations of the chief difficulties that might occur to the student, from the confusion or omission of the diacritical points, and the whimsical combination of characters; but I have enlarged my plan, by subjoining to the engraved specimens a more minute analysis, and by prefixing a few general observations on each letter of the alphabet, and the diacritical points.

The extracts from the Persian writers have not been taken at random: although my chief object has been, to familiarise the learner's eye to the various combinations and contractions of letters, yet in so doing, I have been careful to select, in general, such passages (and particularly from the Poets) as, to use the words of Sir Wm. Jones, on a similar occasion,* "will give some variety to a subject

* Persian Grammar, p. 21.

"naturally

" naturally barren and unpleaſant; will ſerve as a ſpecimen " of the Oriental ſtyle: and will be more eaſily retained in " the memory, than rules delivered in mere proſe."

I HAVE likewiſe ſtudied originality in my extracts from the Perſian writers, and it will be found, that (except two or three which I have acknowledged in their places) none have before appeared in print; indeed, as all the manuſcripts quoted in this work are in my own poſſeſſion, I cannot have any reaſonable excuſe for borrowing from the tranſlations of another.

IF, in ſome few inſtances, my tranſlations of the Perſian verſes, have not been exactly literal, the Vocabulary at the end of this work, will enable the reader to aſcertain the true meaning of the originals; by conſulting it he will diſcover that, whatever liberties I may have taken with the words, I have never departed from the ſenſe of the author: and he will convince himſelf of the impoſſibility of transferring, without groſs barbariſms, the idioms of one language into another. The Vocabulary will beſides ſupply, in ſome meaſure, the place of a Perſian Dictionary,—a

work, which, from its great utility, and the inceſſant demands of the India market, has become ſcarce and conſequently expenſive; and which cannot, from its bulk, be always conveniently at hand.*

To render the plan of this Eſſay as clear as the complicated nature of its ſubject would admit, I have ſubjoined an explanatory Index, by the aſſiſtance of which, the reader may at once decipher any particular figure given in the firſt four plates, and immediately find the page or pages wherein a reference is made to thoſe figures, and their graphical difficulties diſcuſſed and explained. To avoid re-

* Until the indefatigable induſtry of Mr Richardſon furniſhed us with his admirable Dictionary of the Arabic and Perſian languages, in two folio volumes, the only works of that nature which the ſtudent of the latter could reſort to, were the great Onomaſticon of *Meninſki*, and the Lexicon by *Caſtellus*. The former conſiſting of ſeveral volumes, was always inconvenient from its bulk, conſtructed rather for the uſe of the Turkiſh than of the Arabic or Perſian ſcholar: and from its exorbitant price (which once roſe at Calcutta to an hundred guineas) was beyond the reach of moſt young Orientaliſts, until the publication of Mr Richardſon's Dictionary rendered it leſs valuable. The Lexicon compiled by Caſtellus, from the papers of the learned Golius, was publiſhed with all their errors, in a confuſed and inelegant type. As for the Gazo-phylacium of Father Angelo, however curious in many reſpects, it is little more than a defective and inaccurate Vocabulary.

petition,

petition, I have been under the neceſſity of frequently referring the reader from one part to another of this work, which in a great meaſure, conſiſts of detached and miſcellaneous eſſays.

On the ſubject of pronunciation I have generally followed the moſt approved and correct Engliſh writers, in the manner of expreſſing by our characters, the ſounds of Arabic and Perſian words*. In attempting to do this with preciſion, a combination of letters is often neceſſary, which, to an Engliſh eye, appears moſt harſh and uncouth; but this is found to be equally the caſe, when the words of any other languages are written by a Foreigner, exactly according to his ſyſtem of pronunciation. Our own language will not bear the teſt: Let us ſuppoſe a Frenchman to have caught the ſounds of a few Engliſh words, and relying on his ear alone, to have committed them to paper: who would recognize in the

* "Of ſounds, in general, it may be obſerved, that words are unable to deſcribe them."—Dr Johnſon's Engliſh Grammar.

following

following combination of letters, one of the ſweeteſt lines of Dryden's Poetry?

"*Chi ſird no dain-dgere, ſarchi nous no cinne**."

Or what Italian would believe that any line of Petrarch could be ſo disfigured, even by the Engliſh mode of expreſſing ſounds, as to wear the following harſh appearance, when written according to the powers aſcribed by us to the vowels and other letters?

"*Say kol tchee-ako deſeer kub'l core diſtroojay*†."

Yet by this mode of writing, which exhibits as harſh or ridiculous, the ſofteſt lines of European Poetry have we been obliged to expreſs the ſounds of Aſiatic words ‡. On the ſubject of the general orthography of the Eaſtern languages, I refer the reader to an elaborate and moſt ingenious Eſſay by Sir William Jones.

And

* She fear'd no danger for ſhe knew no ſin.—"The Hind and the Panther."

† *Se col cieco deſir che'l cor diſtrugge*."—"Sonnet xliii. Part I."

‡ From the various powers aſſigned to letters by different nations, the ſame Oriental word, when written by a Frenchman, Italian, Spaniard, &c. aſſumes a variety of appearances; thus the common Perſian word which we (exactly following the original) write *Chun*,

And, I ſhall cloſe this preface, by deprecating the criticiſm of thoſe, who having learned from living inſtructors, the rudiments of Aſiatic penmanſhip, and the technical terms of that art, may ſmile at the phraſes I have adopted, in deſcribing the combinations or forms of letters, ſince all writers on the ſubject have uſed the ſame, when they ſtudied perſpicuity, without circumlocution, as I have proved by ſome quotations in the ſecond Chapter. Nor let the veteran Orientaliſt, condemn this Eſſay, merely becauſe he no longer wants the aſſiſtance of ſuch a work; the obſtacles which he has ſurmounted, ſtill lie in the way of others; ſome have attained their journey's end, but many ſetting out, ſtill want a guide; ſhould we, becauſe landed on the wiſhed-for ſhore, deſpiſe the pilot, who may yet ſteer others into port?

Chun, would be ſpelt *Tchùn*, by the French, *Ciun*, by the Italians, &c. and the word *Shah*, which we write according to the Perſian orthography, would be *Chah*, in French writings, *Sciah*, among the Italians, *Sjhah*, by Dutch, and *Sah*, by German writers, and has been written *Xa*, by Spaniſh travellers. I believe it will be found, that the Engliſh can beſt expreſs the ſounds, yet neareſt approach, in general, the Perſian orthography, in reſpect to conſonants and diphthongs; but that, the Italian can beſt retain the broad accent of the Eaſtern vowel ſounds.

In the following pages, it has been my only view to render them intelligible to the European ſtudent, who is to derive his knowledge from books alone, and to afford him that aſſiſtance, for which I often wiſhed myſelf: for him, I have undertaken the humble, though laborious taſk of Literary Pioneer, and have endeavoured to remove, in ſome meaſure, the thorns and brambles that oppoſed his entrance to the ſmiling garden of Perſian Literature; a garden which I would deſcribe, were I allowed to conclude in the Eaſtern ſtyle*, as a happy ſpot, where laviſh nature, with wild profuſion, ſtrews the moſt fragrant and blooming flowers, (1) where the moſt delicious fruits abound, and which is ever vocal, with the plaintive melody of the Nightingale, (2) who, day and night, there, "tunes "her love-laboured ſong:" where aërial beings in a viſionary train, (3) the faireſt creatures of poetical imagination,

* The reader will at once perceive, that in this concluding paragraph, I have endeavoured to compriſe the moſt ſtriking features, and frequent ſubjects of Perſian Literature. The praiſes of the roſe, and jeſſamine, and other fragrant flowers, (1) are perhaps too much the Poet's favourite theme. The *Bulbul* (2) is the almoſt inſeparable companion of the roſe, and the beautiful Perſian Peries, (3) are a ſpecies of imaginary beings, who live on perfumes alone, the exquiſite purity of their nature, rejecting all groſſer nouriſhment.

tion, hover in the balmy clouds, inhaling the odours of the jeſſamine and roſe; a garden, in whoſe trim alcoves, the feſtive board is ſpread, and the praiſes of ruby wine, (4) ſung to the ſprightly lyre, while lovely nymphs, with diſhevelled muſky treſſes, preſent the flowing goblet to the enamoured gueſt: (5) a garden, in whoſe ſhady bowers, and ſoft receſſes, the tender tale of love (6) is ever told, and the fond ſigh, attuned to the querulous lute, (7) or breathed to the paſſing gale; (8) whilſt in its more open walks,

Beauty is one of their eſſential characteriſtics; and I am perſuaded, that the name of thoſe gentle creatures (like many other words in the Perſian language) is of Hebrew or Chaldaic origin, without any intervention of Arabic, and that its proper root is נוי

(4) (5) (6). The praiſes of love and wine, and the delights of Spring, are, among the Perſians, as with the Greeks of old, the chief ſubjects of the Lyric Song: nor do theſe ſeem leſs enamoured of the Roſe and Nightingale, than the modern Aſiatics. Anacreon calls that lovely flower, "the moſt excellent of the fragrant tribe; the chief "care of Spring, and the delight even of the Gods." Ode V.

"Ροδον ὄφρειγον ἄνθος,
"Ροδον ἔαρος μελημα,
"Ρόδα καὶ θεοῖσι τερπνά."

And Theocritus prefers "the melody of the Nightingale to the notes of all other birds that wing the air."—Idyll. XII.

——— "οσσυν ἀηδὼν
"Συμπάντων λιγυφωνος ἀεἰδατη πίτυηῶν."

Of the Perſian Muſic (7), the *Niſeem Seba* (8), or gentle breeze; the *Shah Namah*,

walks, the high heroic deeds of ancient warriors and kings, (9) are chaunted in lofty ſtrains; Science gives her leſſon, and the voice of Wiſdom is often heard uttering the moral ſentence, (10) or delivering the dictates of experience, in the flowery or myſterious phraſe of allegory (11). In ſhort, to conclude the metaphor, an ample field of intellectual enjoyment, which requires but a little cultivation to prove itſelf a grateful ſoil.

Skander Namah, and other Romances (9) and Heroic Poems, I ſhall ſpeak in the courſe of this work: and whoſoever ſhall peruſe the *Pend Namah* (10), the *Guliſtan* and *Boſtân* (11), of the moral *Sadi*, and many other ſimilar productions, muſt acknowledge the truth of what I have before aſſerted, "that there is ſcarce any ſpecies of compoſition which the Perſians have not cultivated with ſucceſs."

I NOW haſten to preſent this Compilation to the reader, conſcious, that, although my deſign of affording ſome inſtruction and entertainment, may have failed, nothing at leaſt, has been wilfully inſerted, by which the taſte or judgment might be vitiated or miſled, truth or delicacy violated, or morality offended.

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PERSIAN MISCELLANIES.

AN ESSAY

TO

ACILITATE THE READING OF

PERSIAN MANUSCRIPTS.

CHAPTER I.

GENERAL OBSERVATIONS.

WHEN the religion of Mohammed was impoſed on the conquered Perſians, the language of Arabia and the Koràn became their general and favourite ſtudy. Then commenced a ſlight intertexture of Arabic words (which time has by degrees more firmly incorporated) with thoſe of the pure *Deri*,

or original Court dialect of Perſia; and, through the medium of the regular *Niſkhi* hand-writing, we may trace the form of the upright *Cufick*, (the proper character of the ancient Arabs) in the graceful flouriſhes of the Perſian *Talik*, and even in the uncouth combinations of the *Shekesteh* hand. But ſo few and immaterial are the variations which have affected either the Perſian letters or language, for many centuries, that a perfect knowledge of the dialect and character uſed by modern writers, will be found a ſufficient qualification for thoſe who would peruſe the ancient and moſt admired authors. To that particular form of writing I ſhall therefore confine my obſervations in the following pages; nor ſhall I dwell on thoſe myſterious characters which compoſe the celebrated *Perſepolitan* inſcriptions, (and which are only to be found amid the ruins of Perſia's ancient capital) ſince all attempts to decipher their meaning have hitherto proved vain, and the moſt learned orientaliſts have afforded little more on the ſubject than conjecture. Yet it is probable that thoſe ſculptured marbles are the too faithful depoſitories of ſome important ſecrets: their inſcriptions may contain records of illuſtrious actions, the memory of which has long been loſt; political regiſters of the mightieſt empire of the world; or religious myſteries, inſcribed in characters known, perhaps, only to a particular order, or certain number of the ſacred function*.

ON

* See "Millii (Davidis) Diſſert. (de Fabul. Orient.) p. 77, quarto, Leyden, 1743—and the Works of Hyde, Kæmpfer, &c.—alſo the Travels of Herbert, Chardin,

Le

ON the ſubject of the *Pehlavi*, and language of the *Zend*, now almoſt extinct in Perſia, and of the characters in which the ſuppoſed works of *Zeràtuſht*, or Zoroaſter, have been written, I refer the reader to the learned obſervations of Hyde and Jones *.

OF the various kinds of hand-writing at preſent in uſe among the Perſians, the principal are

The *Niſkhi*— نسخي (which ſignifies *a tranſcript*);

The *Tâlik*— تعليق (or *hanging*); and

The *Shekeſteh*— شكسته (or *broken* character):

With

Le Bruyn, and Niebuhr—The "Eſſai ſur l'Hiſtoire du Sabeiſme," by the Baron de Bock, quarto, 1787, Halle; and duodecimo, 1788, Metz;—who aſcribes to the venerable ruins of Perſepolis a degree of antiquity of more than three thouſand years before the Chriſtian Æra—and he is of opinion that "*leurs inſcriptions dans une langue qu'on regarde comme perdue, peuvent mener aux découvertes les plus nouvelles et les plus intereſſantes.*"—Conſult alſo the "Quatuor Opuſcula Antiquitates Orientales illuſtrantia," of the learned Swediſh Profeſſor Tychſen, Roſtoch, 1794, quarto.—And finally, the "Memoires ſur diverſes Antiquités de la Perſe", by A. J. Silveſtre de Sacy; a rare and valuable work.

M. LE BRUYN has given a great variety of drawings; and Niebuhr is juſtly celebrated for his accuracy: but the copiouſneſs and univerſal information of Chardin leave him ſtill the firſt in rank among oriental travellers. The fineſt general view, however, that I have ſeen, of the remains of Perſepolis, is that given by the "Heer Herbert de Jager, 1693, in the Dutch Collection of Voyages, by Valentyn, 5 vol. folio, 1724, 1726: the plate is entitled, "Ruinen van t' paleis van Darius.

* AN alphabet, and ſpecimens of the ancient Perſian, are given in the ſecond edition of "Hydes Religio Vetorum Perſarum," and many curious remarks on the *Pehlavi*,

With the firſt of theſe the reader is ſuppoſed to be already acquainted, from the alphabet given in the Arabic and Perſian Grammars, and from the peruſal of other printed books; and I think it unneceſſary to make particular mention of thoſe hands called, *Kirma*, *Shulſi*, *Dewani*, *Yakoot*, *Togra*, and ſuch others *; becauſe they rarely occur in Perſian manuſcripts; and, being only variations of the *Niſkhi*, may be eaſily learned at any time by thoſe acquainted with that character, which, by the natives of India, who ſeldom uſe it, is called *Nuſkh*, and written without the final Y; but by Erpenius, Jones, Richardſon, and the Arabian, Perſian, and Turkiſh Grammarians, it is pronounced *Niſkhi*, and ſpelt accordingly.

THE ſecond-mentioned hand, or *Talik*, ſhall be the ſubject of the following pages: for the uſe of the third, or *Shekeſteh*, is almoſt totally confined to familiar correſpondence (and eſpecially among the Indians) or works written in extreme hurry, intended merely as rough copies, from which at leiſure tranſcripts might be made in the more elegant *Talik*.

So confuſed, inaccurate, and uncouth is the *Shekeſteh* hand, and ſo much has it degenerated from the parent *Niſkhi*, that many even among the natives of Hindooſtan (as I have been aſſured in letters from an ingenious friend long reſident there)

the *Zend*, and *Perſepolitan* inſcriptions in Sir William Jones's Anniverſary Diſcourſe on the Perſians, 1789.

* See the various Arabic Grammars, and Kæmpfer's moſt ingenious work, the "Amænitates Exoticæ," p. 145. Lemgoviæ, 4to. 1712.

are

are puzzled for hours in ſtriving to decipher particular words, and, after all, are probably indebted to the context for their ſucceſs in aſcertaining the ſenſe. Notwithſtanding this, a previous knowledge of the *Talik* hand, which holds a middle place between the regular *Niſkhi* and broken *Shekeſteh*, will render any perſon maſter of the latter in a little time; and, that a perfect knowledge of it is abſolutely neceſſary to thoſe whom buſineſs obliges to reſide in the Eaſt, will appear from the teſtimonies of thoſe writers whom I have quoted in the note *.

IF I might here ſuggeſt the ſubject for a future work, and preſume to offer the Eſſay now before the reader as a model, I would venture to affirm that few publications would be more acceptable to the Perſian ſcholar, obliged by buſineſs or publick ſituation to viſit India, than a diſcuſſion and analyſis of the chief difficulties in the common *Shekeſteh* hand, in which all the letters of that country are written, all accounts kept, and commerce carried on; the engraved ſpecimens of ſuch a work ſhould be (after a few plates of ſingle words) letters from princes, generals, and merchants, on trade, negociations, money tranſactions, orders, reports, &c. all compoſed in the uſual ſtyle and language of the country, and given alſo in the *Niſkhi* or *Talik* hand. Such ſpecimens, well tranſlated and illuſtrated

* Jones's Perſian Grammar, Pref. 16, and p. 147; Richardſon's Arabic Grammar, p. 2; and Mr. Hadley (the teacher of Perſian writing and orthography) in his grammatical remarks prefixed to the "Perſian Vocabulary," p. 12.

with

with notes, would not only promote the chief object of the work, by rendering the character familiar, but would give the learner, at the ſame time, a knowledge of local manners and cuſtoms, furniſh him with many phraſes uſed in commercial, military, and civil tranſactions; and would ſpeedily qualify him for entering into buſineſs with the natives of Hindooſtan.

To the want of regularity, the omiſſion of points, and the confuſion that characterize this inelegant ſpecies of writing, we may juſtly aſcribe many of the errors found in Perſian manuſcripts, beautifully written in the *Talik* hand; eſpecially in thoſe which have been imported from India. For there, to ſave the expenſe of purchaſing, the poorer *Munſhies*, (teachers and writers) borrow the fine manuſcripts of *Iraun*, or Perſia, and having haſtily tranſcribed them in their inaccurate *Shekesteh*, lend one to another theſe defective copies, which they again tranſcribe, with all their errors, into fair *Talik*, decorate them probably with miniature paintings and ſplendid decorations, and vend them for their ſubſiſtence*. But more learned perſonages than the poor Indian Munſhies have been led into groſs errors, by adopting the inaccuracies of Arabian and Perſian ſcribes†.

I MUST

* Chardin attributes the defects of Perſian MSS. to the ignorance and inattention of the copyiſts, who ſeldom take the trouble of reading over what they have written—" ces fautes arrivent par l'ignorance des copiſtes, &c. &c." Vol. III. p. 150.

† Dr. Hyde, in his admirable notes on the Rabbinical work, which he tranſlated under the title of "*Itinera Mundi*," has detected many miſtakes of this nature, p. 32.

" Et

I MUST here remark, that in India the *Talik* hand is generally called *Nustaleek*, and written accordingly with the letters *Nun* and *Sin* prefixed. Although uſed occaſionally by the Arabian, and commonly by the Turkiſh penmen, yet it ſeems to be more particularly a favourite of the Perſians *. In it are written the works of all their poets and authors, of almoſt every deſcription: in ſhort, it may be ſaid, that in the *Talik* hand are enveloped all the beauties of Perſick literature; and ſuch lovers of ſcience are the ſtudious Perſians (as a celebrated French traveller informs us) that *writing*, its chief vehicle, is eſteemed among them as one of their moſt noble and liberal arts †.

" Et quidem quomodo literarum inter ſe invicem ſimilitudinem nominum et vocum confuſionem peperit, conſtat tam ex plurimis aliis, quam vice verſa ex mutatione, ſyllabæ," &c. He points out and corrects an error in the celebrated Lexicon, called *Kamùs*, occaſioned by miſtaking a final *N* for the the letter *K*, irregularly joined to a final *H*. He alſo corrects a ſimilar error in the Perſian Tables, publiſhed by the learned Greaves, and others of various orientaliſts—Itinera Mundi, 4to. Oxon. 1691. Pockocke, Bochart, &c. &c. See alſo, " Rhenferdii opera Philolog. 4to. Utrecht, 1722.

* " Secundum (ſcripturæ genus) *Taâlik*, quo Perſæ utuntur," &c. Erpenii Gr. Arab. 4. " Magis tamen Pendulo et involuto charactere quam Arabes utuntur qui propterea *Khetti Talik* vocatur, unde ſcripturæ lectu paulò difficilior exurgit. Gravii Gram. Perſ. p. 4. This paſſage, almoſt verbatim, Father Angelo gives as his own, in the Intr. Gaz. Perſ.

† " Or comme ils ſont ſavans et qu'ils aiment fort la ſcience il arrive qui l'art de l'Ecriture, eſt un des leurs plus nobles arts liberaux et celui dont ils font le plus de cas." Chardin, Vol. III. p. 150.

WE

WE find accordingly, that Calligraphy, or fine penmanſhip, has been long cultivated in Perſia, with ſo much ſucceſs, that this hand, which peculiarly affects graceful flouriſhes and combinations of letters, has been improved to a degree of conſummate elegance; and the beauty of this character gives occaſion to a moſt learned orientaliſt, of celebrating the variety and luxuriance of the Eaſtern pen, and the wonderful fertility of Aſiatic imagination*.

WHEN employed in tranſcribing the works of their favourite poets, romances, or narratives of heroick atchievements, the Perſian ſcribes exhibit ſuch minute neatneſs of execution, ſuch taſte in the combination of letters, a variety of fancy ſo ſplendid in the diſpoſition of the ornamental parts, that a volume containing the productions of any celebrated author, written by a capital artiſt in his beſt manner, and furniſhed with miniatures and illuminations of adequate brilliancy, brings, even in the Eaſt, a price which will appear extravagant to an European, acquainted only with the current value of printed books.

IN a very ingenious work, lately tranſlated from the Perſian, we learn that a few manuſcripts, written in a beautiful hand, conſtituted no inconſiderable part of a moſt magnificent offer-

* " ——— " Mirari elegantem varietatem, &c."—" Sed hæ ſunt Orientis opes; hæc luxuriantis calami et fertilis imaginationis in gentibus Aſiaticis indicia," &c. &c. p. 239. Relandi Diſſert. Miſcell. Vol. III. de Gemmis Arab. Theſe volumes contain a variety of moſt learned and ingenious diſſertations on Eaſtern literature and antiquities.

ing

ing from a conquered prince to the triumphant monarch *Nadir Shah**; and a ſingle volume, brought from India by an Engliſh gentleman, ſome years ago, was purchaſed at the exorbitant rate of one thouſand rupees †. It is not, however, always found that the moſt highly ornamented manuſcripts are written with the greateſt accuracy, or that they preſent the moſt authentic readings: yet we can hardly ſuppoſe that much pains would be taken to render beautiful, that which is known to be eminently defective. The moſt ancient manuſcripts, I believe, or thoſe written neareſt the time of the original authors, will be found in general the moſt correct; becauſe, from the inattention of the tranſcribers already mentioned, each ſucceeding copyiſt adds errors of his own to thoſe of his predeceſſors. So that the lateſt tranſcript will be an aggregate of all their faults, unleſs written with peculiar care, and collated with many other copies of the ſame work.

* This ſuperb preſent conſiſted, among other valuable articles, of the conquered Prince's diadem, three hundred camels, two hundred horſes, twenty Perſian manuſcripts, moſt beautifully written, &c. &c. The books were given in charge to the ſecretary of ſtate. See Mr. Gladwin's Memoirs of Khojeh Abdul Kerrum, a Caſhmerian of diſtinction. P. 46. duodecimo, 1793.

† About one hundred and twenty-five pounds. This valuable manuſcript was brought to England by General Carnac; who lent it, with many others, to Mr. Richardſon, the learned author of the Arabic and Perſian Dictionary. It was a miſcellaneous collection of extracts from the moſt celebrated writers, decorated in the Eaſtern manner, with paintings of the warriors and princeſſes, the heroes and heroines of the poems. Richardſon's Diſſertations, p. 350, octavo, ſecond edition, Oxford, 1778.

ON the ſubject of thoſe ſplendid decorations and brilliant paintings, which ſo much enhance the value of Perſian manuſcripts, I ſhall offer in another place ſome obſervations: in the preſent eſſay my deſign is merely to aſſiſt the learner, by a few remarks on the combinations of letters uſed in the *Tâlik* hand, and explanations of its moſt obvious difficulties and irregularities. And, before I preſent the reader with any ſpecimens of Perſian writing, I ſhall make ſome obſervations, ſeparately, on the letters of the alphabet, in the uſual order; marking their principal deviations from the regular *Niſkhi* hand, and the different combinations and contractions incidental to them.

CHAPTER

CHAPTER II.

PARTICULAR OBSERVATIONS ON THE LETTERS OF THE ALPHABET.

ALIF.

WITH this letter, from its ſimple upright figure, the penman can, perhaps, take fewer liberties than with any other of the alphabet: we find, however, that ſome irregularities attend it in reſpect to its ſituation and place among the other letters of a word; thus in books haſtily tranſcribed it is ſometimes found, though initial, joined to, and as it were pendent from the next letter; as in the word *Aunchunàn*, thus ſo, &c. No. 1. of the firſt plate*: and in the middle, or other parts, as in *Seranjaum*, the end, concluſion, &c. No. 2: or over the other letters, as in *Auncheh*, that which, whoever, &c. No. 3. It is often placed under the other component letters of a ſyllable, which it begins, as in the word *Eſt* or *Aſt*, he is, it is, &c. No. 4: and in *Istikbaùl*, futurity, meeting, &c. No. 5: alſo when not initial, as in *Daſhtun*, to have, No. 6: and it is

* The original orthography of all the words given in the four firſt plates, will be found in the index prefixed to the firſt chapter of this work.

frequently placed perpendicularly over the *R* of the ſyllable that marks the oblique caſe, as in the word *Gulra*, from *Gul*, a flower, a roſe, No. 7; or any other word in which that ſyllable occurs, as in *Bokhara*, the name of a city, No. 8. I have ſeen two Alifs thus placed* under the two laſt letters of *Aumedest*, he has come, &c. No. 9: Alif is ſometimes joined to a ſucceeding letter, with a curved tail *, as in *Firaukh* large, abundant, &c. No 10: but here it muſt be remarked, that the curve of the final *Kha*, was brought by a prolongation of the flouriſh (which is eſteemed a beauty) to unite thus with the properly unconnected *Alif*.

WE find Alif ſometimes irregularly connected with other letters, as with *D* in the word *Shimſhad*, the box-tree, No. 11: but this mode of connexion approaches the irregularity of the *Shekesteh* hand; and, for remarks on the improper poſition and combination of letters, I refer the reader to the fourth chapter, and the explanations of the engraved ſpecimens.

As I before obſerved, the eſſential ſimplicity of this letter's form, ſecures it from any conſiderable alterations: I have

* I have already mentioned (in the Introduction) the neceſſity under which all writers have found themſelves, of uſing ſimilar words and phraſes, in explanations of this kind: thus Rhenferdius in Rudim. Ling. Or. 832. "Hebræi punctum illud ventri literæ inſcribunt:" alſo "de Charact. Palmyr." 670, &c. Gimel, non tantum capite eſt diminutum, ſed et ipſo corpore, remanente ſolo collo cum pede anteriore, &c. "Daleth, deorſum incurvata et cauda nonnihil aucta, &c." Angelo, in his Gazophylaium Perſicum, clavis, p. 3. "Vaw caput craſſum habet, et caudam exilem." See alſo De Dieu's and Greaves's Perſian Grammar, and all the other oriental philologiſts.

only

only remarked, that in ſome manuſcripts, the unconnected Alif is often turned a little towards the lower part, as in the word *Daſhtun*, to have, No. 6: and that in fine writings, like many other letters, it is frequently deſcribed as a mere hair-ſtroke, as in Nos. 27, 47, 70, 71, 73, 76, 83, 96, 97, and many other inſtances.

Of the Letters BA *and* PA.

OF theſe letters, the former is generally uſed by the Perſian writers inſtead of the latter; thus they write *badiſhah* for *padiſhah*, a king, No. 13: but no word ſpelt properly with *ba* is ever written with *pa*. This confuſion being occaſioned by the ſubſtituting one diacritical point for three, I refer the reader to the next chapter of this work, in which they are particularly treated of.

THE ſtroke or body of theſe characters, when initial, is often ſo faintly marked, or ſo immediately blended with the following letter, as to be ſcarcely diſcernible, and known only by the diacritical point or points below; as in the words *Bokhara*, a city, No. 8: *beſiaur*, many, much, &c. No. 14: *pechegaùn*, infants, No. 15: and *becheſhmhaï*, to the eyes, in the eyes, &c. No. 16: the curve or bow of theſe letters, when final, is often much contracted at the extremities: thus, in *aſiaub*,

aſtaub, the ſun, No. 17: and in *aſp**, or *aſib*, a horſe, No. 18.

Of the Letter TA.

THIS letter, like thoſe preceding, is frequently, when initial, ſo faintly expreſſed, as to be aſcertained only by its points: thus in *teſlym*, ſaluting, granting, &c. No. 19: And it is often deſcribed by a plain turn of the pen, as in *geety*, the world, No. 20, where it is rounded into the final *ya*, but marked by its diacritical points, alſo in *grifty*, ſecond pers. pret. ſing. of

* Among the ancient Perſians this word appears to have been a very favourite termination of kings and heroes names; *Lohraſp*, *Arjaſp*, *Guſhtaſp*, &c. which laſt may be eaſily recogniſed in the Greek *Hyſtaſpes*; and it is probable that in theſe compounds the original ſenſe of the word *Aſp* was retained, and that it alluded to or expreſſed the national fondneſs for horſes, and ſkill in the management of them; which occaſioned the Hebrew name פרסי, *Parſai*, to be applied to the Perſians, who, before the time of Cyrus, the firſt encourager of horſemanſhip among them, were ſtyled in general *Elamites*. A very ſlight and haſty peruſal of *Ferduſi's* incomparable poem, the *Shahnameh*, or Book of Kings, has furniſhed me with the following names of ancient Perſian heroes, all ending in the word *aſp*, viz. *Arjaſp*, *Jamaſp*, *Duhuraſp*, *Gurſhaſp* or *Gurſaſp*, *Guſhtaſp* or *Kiſhtaſp*, *Sheidaſp*, *Lohoraſp*, and *Tehemaſp*; to theſe may be added *Piuraſp*, mentioned by D'Herbelôt and *Ibnaſp*, by Profeſſor *Schikard*, in his *Tarich Regum Perſiæ*, proem. p. 41. As it would exceed the limits of this note, and belongs more properly to the antiquary or etymologiſt to dwell on the original compoſition of theſe titles, I ſhall only here remark that I have not found the word *aſp* to conclude the name of any female; and I defer any further obſervations to another time.

grifton,

grifton, to take, No. 21, where its points are careleſsly placed at the ſide. When neceſſary to fill up a line (which is frequently the caſe in tranſcribing poetry, the lines being always of equal length) the letter *ta*, like others, may be extended or prolong'd at pleaſure, as in the word *auſtadeh*, fallen, &c. No. 22. On the ſubject of the points which alone diſtinguiſh this letter from *Ba*, *Pa*, *Sa*, *Nun*, and *Ya* in many inſtances, the reader muſt conſult the third chapter.

Of the Letter SA.

ITS three diacritical points alone diſtinguiſh this letter from that laſt treated of; when final it is often much curved, in the ſame manner as *Ba*, and *Pa* which I before deſcribed, of this an example occurs in the word *Hedees*—a ſtory, event, narration, &c. No. 23.

Of the Letters JIM *and* CHIM.

THESE characters, like *Ba* and *Pa*, are ſo far confounded by the Perſian writers, that the former with one point is generally ſubſtituted for the latter, which ſhould be deſcribed with three: thus they often write the letter *Chim* in *Cheſhm*

(the eye) with one point only, No. 24: alſo in *becheſhm hay*, before quoted, No. 16. But they never ſpell with *chim*, and its three points, a word which properly begins with *Jim*.

THESE letters are often rounded inſtead of being pointed or expreſſed by an acute angle, as in *Suranjaum*, end, concluſion, &c. No. 2; and in *cheh* what, how, &c. No. 25; alſo in *chun*, when, No. 102. A little croſs ſtroke is ſometimes uſed to divide and diſtinguiſh theſe letters from *Sin* and *Shin*, when the latter are expreſſed by a long daſh of the pen as they moſt commonly are in the *Talik* hand; thus in the compound word *becheſhm hay*, to the eyes, &c. No. 16. When *chim* is deſcribed with three points, they are often confuſed and blended together, as in *pechegaun*, infants, No. 15.

Of the Letters HHA *and* KHA.

THE ſame combinations nearly affect theſe letters as the two preceding: like thoſe, they are often ſomewhat rounded both when initial and in the middle or other parts of a word, as in *Hedees*, a ſtory, &c. No. 23: *Sekhun*, a word, diſcourſe, &c. No. 28. And in *Zeleekha*, No. 27, the name of a woman, the celebrated miſtreſs of Joſeph, the Hebrew Patriarch, whoſe loves are the ſubject of a moſt admirable Perſian Romance, written in the fineſt verſe by *Molla Abd errahman ben*

ben Ahmed Jàmi, who flouriſhed in the ninth century of the Mahometan Æra*. From this poet's works, of which I am fortunate in poſſeſſing two beautiful manuſcripts, the reader will find ſome extracts in the courſe of the following pages. Among many other excellent productions, he is chiefly admired as the author of the Romance, above mentioned: the *Behariſtan* or Reſidence of Spring—and his *Divàun* or Collection of Odes and Sonnets; from the *Behariſtan*, ſome fables and ſentences have been publiſhed with a Latin tranſlation†, but of the poems collected in his Divaun, one only, I believe, has yet appeared in any European dreſs‡. It is not, perhaps, generally known, that there exiſted, of this ſurname, two poets

* *Jàmi* derived this Sirname from his native Village *Jàm*, and died about the year 1486 of our Æra, according to Mr. D'Herbelôt, in his Bibliotique Orientale: article *Giami*—I quote the Edition of this admirable work, publiſhed in four Quarto Volumes at the Hague 1777, 1782— with a fine engraving of the Author's head prefixed to the firſt, and the additions of the late Profeſſor Schultens of Leyden at the end of the fourth Volume. "The Divaun of Jàmi", ſays Mr. D'Herbelôt, "is in a ſtyle *du genre ſublime, et contient toute la théologie myſtique des Muſulmans*"—after this, the repartee aſcribed to him in the ſame article, will ſurpriſe thoſe who underſtand the equivocal meaning of the original Perſian.

† In the "Anthologia Perſica"—4to. Vienna, 1778. In which very ingenious work the reader will find an account of the Poet Jàmi, and a liſt of all his writings, wherein are enumerated above forty compoſitions of this very fertile author.

‡ See the "Magazin für Alte befonders Morgen landiſche und Biblische Litteratur." zwiete lieferung. 8vo. Caſſel, p. 138, 1789. A periodical work of merit, but ſoon diſcontinued.

in the ſame century: but of the ſuperior excellence of the author of "*Joſeph and Zeleekha*" and "the *Behariſtan*", we require not a more convincing proof than the total omiſſion of the other *Jàmi* by the learned Herbelôt, and the very ſlight mention of his exiſtence, and his name by the ingenious *Wahl*, to whom we are indebted for the German verſion of the poem before mentioned.

AND before I preſent it to the reader under another form, I muſt obſerve, that the Divan of Jàmi, which contains, according to Mr. D'Herbelôt, all the myſtick theology of the Mahometans, is replete with paſſages of the moſt tender and amorous deſcription—and, with an inconſiſtence by no means unfrequent among the Perſian writers, religious Poems of a ſublime and myſterious nature, are comprifed in the ſame work with Erotick and Bacchanalian Odes and Sonnets; and the ſame perſon appears, as we read his different compoſitions, the enthuſiaſtic and bigotted devotee, the gay, voluptuous, or impaſſioned lover, equally content to reſign his exiſtence for the ſake of his God, his prophet, or his miſtreſs*.

* "The exceſſes of enthuſiaſm (to uſe the words of a learned and elegant writer) have "been obſerved in every age to lead to ſenſual gratifications, the ſame conſtitution that "is ſuſceptible of the former, being remarkably prone to the latter."

Dr. Robertſon's Hiſtory of Charles V. Vol. 2, 381. The extraordinary actions and tenets of many religious Sectaries a few centuries ago, confirm the obſervation of this excellent hiſtorian.

BUT the poet, whom I particularly ſpeak of, whether he pours forth the ejaculations of piety and devotion, or breathes the ſentiments of paſſion, or the fondeſt love, is found to have uniformly maintained the greateſt correctneſs and chaſtity of language; neither has he been influenced by the example of two moſt celebrated writers to pollute his pages with ſuch groſs indelicacies as have ſtained the claſſic volume of *Anvàri*, nor to admit into his Divàun ſuch compoſitions as *Sadì* very juſtly ſtyled "*his Impurities*," and which the aſtoniſhed and diſguſted reader can ſcarcely believe to have fallen from that poet's moral pen—yet *Anvàri* is ſpoken of as the firſt who corrected the exceſſive licentiouſneſs of Perſian poetry, and *Sadì* is univerſally celebrated for his inſtructive leſſons of Morality and Virtue*.

IN the Lyric compoſitions of Perſia, we do not always find a regular ſeries of thoughts, or ſucceſſion of ideas: they frequently conſiſt of ſeveral unconnected images and ſentiments independent of each other; nor has the Sonnet already ſpoken of, from the Divaun of Jamì, been choſen by the tranſlator as an exception to this remark. From the German verſion of it, which is literal, a very ingenious friend in Holland compoſed,

* See D'Herbelôt, Bibl. Orient. art. *Anvàri*—and ſome account of the Poet Sadì in the courſe of this work.

almoſt extempore, a poetical Latin paraphraſe, which on ſome future occaſion I ſhall preſent the reader. The following Gazzel or Elegiac Sonnet of Jami, I have choſen as a ſpecimen of that plaintive Poet's ſtyel.

SONNET.

From the Perſian of Jami.

* " Dejected and melancholy I fly to unfrequented places;
" The city without thee becomes irkſome—I ſeek the ſolitude of the deſart.

* " *Sooee Sehrauny bee yſh u tenaſha miroom,*
" *Bee too ber men Sheher tenk aumed beſehra miroom.*

" *Ta too reſty az ber'em ba kes nedarem ulfety,*
" *Gher cheh baſhud ſad kes'em hemrah, tenha miroom.*

" *Heech jaee az wehiſhet tenhaye'm nebuved melal;*
" *Moones'i jaune'm kheyal't eſt, her ja mi room.*

" *Pa be zungeer bala her ſoo tulb i kar too am,*
" *Auſhik deewauneh am, zungeer ber pa miroom.*

" *Fi al miſl gher zeer pai men bud gul ya heyeer;*
" *Gher neh ſooee teſt rah, ber Khar u Khara miroom.*

" *Goſtem, ai jaun roo, keh bee jaunaun nekhauhem zendegy:*
" *Goft, Jami, ſabr kun, k'imrooz u ferda miroom.*"

The original Perſian of this Sonnet I ſhall give in a future publication, with ſeveral other lyric compoſitions of Jami, Sadi, Hafiz, Caſſim, Anvari, Khoſroo, Senaï, &c. &c. hitherto unpubliſhed.

" Since

1 نگبان	2 سرانجام	3 لنجه	4 است	5 استقبال	6 داشتن
7 گل را	8 نجار	9 امداست	10 فرخ	11 شمشاد	12 امیدم
13 بادشاه	14 بسیار	15 بچگان	16 پیشهای	17 اقتاب	18 اسپ
19 تسلیم	20 گیتی	21 گرفت	22 افتاده	23 حدیث	24 چشم
25 چه	26 شوقی	27 زلفی	28 سخن	29 در	30 دوست
31 رود	32 سکندر	33 نشاید	34 زورمند	35 مانند	36 چهر

"Since you have forſaken this conſtant boſom, I have been a ſtranger to all
"fond affections;
"Though ſurrounded by an hundred friends, I feel myſelf alone.

"Yet in the drearineſs of the deſart I feel not the affliction of ſolitude;
"Whereſoever I wander thy beloved image is the companion of my ſoul.

"Loaden with thy chains I ſeek thee on every ſide;
"Bound with the fetters of love, a diſtracted wretch!

"It is alike to me, whether roſe-leaves were ſcattered, or ſilken carpets ſpread
"beneath my feet:
"If the road lead not to thee, I ſhould ſeem to walk amid ſharp thorns and rug-
"ged rocks.

"I ſaid unto my vital ſpirit, "Leave me!—I will exiſt no longer without
"her I love;"
"It replied, "O Jami! a while be patient; thy life is on the eve of departure."

As I ſhall have occaſion hereafter, to quote the poet *Jàmi*, I ſhall dwell no longer in this place on his writings; but return to the original ſubject of my Eſſay: the graphical difficulties of Perſian MSS.: and of the letter *Kha*, I ſhall here remark, though it more properly belongs to the next chapter, that in ſome writings, from the irregular poſition of the point of *Kha*, (being either too high above the line, or placed over ſome other part of the word) a learner may be perplexed to aſcertain the letter to which it belongs, as in the example laſt quoted, *Zeleekha*, No. 27: where it appears at firſt, as if placed over

the body of *Ya*, which it would then conſtitute an *N*. Alſo in *Sekhun*, a word, diſcourſe, &c. No. 28.

Of the Letter DAL.

IN many manuſcripts, negligently written, this letter is very ſlightly diſtinguiſhed from *Ra*, but it is generally made at the upper part a little thicker and more curved, as in that word of very frequent occurrence, *der*, in, into, a gate, &c. No. 29. It is ſometimes alſo written ſo careleſsly as not to be eaſily diſtinguiſhed from the letter *Vaw*, but even in that caſe it will be found, on cloſe inſpection, that the head of the latter is much rounder and larger than the upper part of *Dal*, as in the word *doſt* or *dùſt* a friend, a miſtreſs, &c. No. 30. How this letter ſhould differ from *Ra*, and *Vaw*, will beſt appear from the following example in which the three letters are found: viz. *Rud*, he goes, the third perſ. preſent. ſing. of the verb *Rooiden*, or *Raviden*, to go; or a noun ſubſtantive ſignifying a river, the ſtring of a muſical inſtrument, &c. No. 31.

FROM this example it will appear that to deſcribe the *Dal*, it is neceſſary to lean on the pen at the top of the letter, and finiſh with a ſlighter ſtroke: whilſt in writing the *Ra*, one ſhould begin ſlightly and lean more heavily towards the tail—differing from both, the letter *Vaw*, muſt have a rounder

and

37 اندوه	38 هند	39 شه شه	40 عذار	41 مرد	42 بهر بهر بهر
43 زردهشت	44 غمزه	45 سیه	46 گلشن	47 سلیمان	48 سعید
49 شیراز	50 لشکرش	51 خوشست	52 امشب	53 سخن	54 بسی
55 نفرت	56 صحرا	57 حضرت	58 طوق	59 عشق	60 غم
61 نعمت	62 گفت	63 حقیقت	64 اشفته	65 فرمودن	66 مشرق
67 لیکن	68 یکی	69 کمار	70 کمانت	71 لهرهای	72 که

and larger head, which will be moſt eaſily expreſſed by a kind of circular motion of the pen.

BUT at the end of ſyllables connected, *Dal* does not always obſerve the rule of having the head or upper part more ſtrongly mark'd than the lower, as in *Skander*, No. 32—the name of Alexander the Great, whoſe victory over Dara, or Darius, his conqueſt of Perſia, his other heroic actions, and his amours, are celebrated in moſt excellent poetry by *Nizàmi**.

ALSO in *Neſhayed*, it is not fit, meet, &c. No. 33.

Dal is ſometimes improperly joined to another letter by a long ſtroke, as in *Zoormend*, powerful, ſtrong, &c. No. 34.

IT is alſo frequently connected with a final *ha*, which it involves in the extremity of its flouriſh, as in *Mandeh*, remained, redundant, &c. No. 35.

AFTER ſome letters, it appears often more like the termination of the preceding letter than a diſtinct character, as in *Hedys*, news, tradition, &c. No. 23: *Hind*, India, No. 38.

IN the word *Shimſhad*, the box tree, No. 11, the *Dal*, final, is joined to the preceding *Alif*, in a manner as I before

* Of five different copies in my poſſeſſion, of this admirable poem, three are compriſed with the other works of *Nizàmi*, highly decorated with paintings and ſplendidly illuminated—but not ſo valuable, in my opinion, as the other two plainer but more accurate copies, which are ſingle volumes, enrich'd with marginal and interlinear notes, explaining many obſcure and difficult paſſages—for ſome remarks on this work, and the poet *Nizàmi*, I refer the reader to the fifth and ſixth chapters of this Eſſay.

remarked

remarked, reſembling the *Shekeſteh* hand. And in a Manuſcript before me, very coarſely written, the final *Dal*, is ſometimes moſt uncouthly inverted, as in the word *Shud*, was, (upper figure) No. 39: (for the lower figure ſee remarks on the letter *ha*.)

The Letter ZAL,

As Mr. Richardſon, obſerves in his Dictionary, begins only one word in the Perſian language* but it occurs in the middle of many, and at the beginning of words originally Arabic, of which great numbers are introduced into the Perſian writings—I have only remarked of this letter, that it is generally more curved, and rather larger than the *Dal*, from which, however, its diacritical point is, in fact, the ſole diſtinction, as in *Izzur*, the face, &c. No. 40.

Of the Letter RA.

As I before obſerved, (ſee the letter *Dal*,) this character ſometimes reſembles the D. but it is generally thinner at the top than that letter, and ſomewhat leſs curved; as in *Der* No 29; and *Rud*, No. 31, both before quoted.—It is often deſcribed as a mere hairſtroke; thus in *Murd*, a Man, No. 41;

* *Zulam*, the Iliack paſſion, the cholic.

and

and frequently without any curve, as in *Gohurhay*, jewels, No. 71; and in the compound *beher*, to, or in all, every, &c. No. 42, where the reader will find three ſeveral ways of writing that word.

Of the Letter ZA *and* ZHA.

THE points alone diſtinguiſh theſe letters from the preceding *Ra*, and from each other, as in *Zerdhuſht*, the name of the great prophet and chief of the Perſian Magi, No. 43.*

Za, is known from *Zal* by being leſs curved: and like *Ra*, it is often expreſſed as a mere ſtraight hair-ſtroke, thus in *ghemzeh* a wink, or glance, No. 44.

Of the Letter SIN *and* SHIN.

I bring theſe characters under one head, becauſe they are affected by the ſame combinations, and expreſſed by the ſame flouriſhes—So much have theſe letters deviated from the original regularity of figure as not to be recogniſed without difficulty by the mere reader of plain *Niſkhi*, or printed character. For, in the firſt place,

* I have followed the manner of writing this name in a manuſcript before me; it is, however, ſpelt in different ways by the Perſians, and Sir Wm. Jones, writes it *Zeràtuſht*.—See alſo Hyde. Herbelôt, &c. &c.

THEIR indentures are generally quite ſmoothed away, and they are deſcribed by a ſimple daſh of the pen: as in the words *Sèauh*, black, No. 45: *Gulshen*, a roſe-garden, No. 46; *Solyman*, a proper name, No. 47; *Shud*, was, (the upper fig.) No. 39: and *Sheh* for *Shah*, a King, the lower figure of the ſame number.

OF theſe letters the flouriſh or daſh is often ſomewhat waving or ſerpentine, as in *Sâdi*, the celebrated poet's name, No. 48; *Solyman*, above quoted, No. 47; and *Shirâuz*, No. 49, the name of a famous city in Perſia, the birth place of the poet's *Hafiz*, and *Sâdi*, and remarkable for its fine gardens, wine, and beautiful women*.

FROM the number of learned men who have iſſued from its ſchools, the honourable title of the "Perſian Athens," has been beſtowed by a celebrated Orientaliſt† on this claſſic city, which, as we are aſſured by an intelligent traveller of the laſt century, was ſo fertile in luxuries of every kind, as to give occaſion to the Perſian ſaying, "that if Mohammed had taſted

* The lovely nymphs of Shirauz have been celebrated in the fineſt ſtrains of poetry by *Hafiz* and *Sâdi*, who have both, indeed, done juſtice to the produce of its vineyards—Our early travellers have delighted in deſcribing its magnificent Gardens, Pietro della Valle, Olearius, Herbert, Dr. Fryer, &c.—the learned Schikard in the introduction to his *Tarich* or Chronicle, celebrates the roſes of *Shirauz*; and the ingenious Kempfer (in Amenit. Exot. 379) ranks the wine of that delightful ſoil among the fineſt in the world.

† The Baron Revicſky, in his "Specimen Poeseös Perſicæ" 8vo. Vindob. 1771.

"the

"the pleaſures of Shirauz, he would have begged of God to make "him immortal there*"; and a celebrated French writer quotes another popular ſaying which implies, that "When this city "was itſelf (in its original ſplendour) the great town of Cairo "was only as a ſuburb to it†".

AN Engliſh traveller, Sir Thomas Herbert, in his deſcription of this enchanting ſoil, declares that it realizes the charming idea of Tibullus's Elyſium, and quotes the Roman Poet's words.

"Hic Choreæ cantuſque vigent paſſimque vagantes
"Dulce Sonant tenui gutture carmen aves:
"Fert caſiam non culta Seges: totoſque per agros,
"Florat odoratis terra benigna roſis."

AND he concludes his extravagant encomium on this city with ſome Engliſh verſes, in which he compares it to the Garden of Eden, and his own departure from it, to the baniſhment of Adam from the delights of Paradiſe.

BUT it is to be feared that the ſtruggles of contending princes for the diadem of Perſia, which have convulſed for many years, and ſtill agitate every part of that extenſive empire, have effaced all veſtiges of the magnificence and luxuries of Shirauz, as of its rival city Iſpahàn—the former, as I have been aſſured by an ingenious foreigner, lately returned from the

* Mr. Mandelſlo, among the travels of the Ambaſſadors. † Chardin, Vol. II. 203.

Eaſt, preſents a moſt ſtriking picture of decay and perfect deſolation: but of the latter, if we may believe a recent French writer*, the ruin is not yet complete: although Shirauz cannot aſpire to hope that another Hafiz ſhall there ſing the praiſes of his native city, celebrate the charms of her black-eyed daughters, and render immortal by his poetry the verdant banks of *Rocknabdd*, and the roſy bowers of *Moſellay*: yet it may be hoped that of *Iſpahan*'s former greatneſs, much is ſtill retrieveable, and that ſhe may yet produce another *Kemaledden* to record her fall†.

THE letters *Sin* and *Shin*, are ſometimes expreſſed by a ſimple ſtraight line, as in *Laſhkureſh*, his army, No. 50—when two *Sins*, *Sin* and *Shin*, or two *Shins* are immediately connected, one is diſtinguiſhed from the other by the deeper indentures of the former, its being a finer ſtroke or by a ſmall mark with the pen between, like that between *Chim* and *Shin*, in the word *becheſhmhay*, No. 16. See alſo *Khooſheſt*, it is ſweet, agreeable, &c. No. 51.

When preceding a final *ta*, and other letters, the indentures are generally ſomewhat marked, or elſe the letter is expreſſed by a plain ſtroke, finer than that of the following: as in *Doſt* or *duſet*, a friend, miſtreſs, &c. No. 30: *Zerd-*

* M. de Sauvebœuf," Voyage en Perſe, &c. 2 Vols. 12mo, 1790.

† See D'Herbelôt Bibliot. Orient. article Kemaleddin.

huſht,

huſht, a proper Name, No. 43; *imſheb*, to night, No. 52, and *eſt*, it is, No. 4.

THE ſtrokes of theſe letters are often ſo blended with thoſe of a preceding or following character, as to aſſume the appearance of a curve or bow; thus in the word *Neſhayed*, it is not fit, &c. No. 33; and in *Gulſhen* a roſe garden, No. 46: they are ſometimes connected with *Lam*, or other letters, in ſuch a manner that they appear as if proceeding from the upper part of the latter: thus in *Gulſhen* before quoted, No. 46: and in the words "*az andiſheh dileſh*," from the thoughts of her heart, No. 103: where the laſt word is above the line*.

FROM many combinations theſe letters aſſume a very whimſical appearance, which, without previous ſtudy, a beginner cannot well account for: but Time renders ſuch figures eaſy and familiar: as in the word *Sekhun*, No. 53, a diſcourſe, ſpeech, &c. where the initial *Sin* is blended with the following *Kha*, this word is written in a more regular manner, No. 28: (See alſo under the letter *Nun*, in this chapter, where No. 53. is refered to.)

FROM the uſing of one point only, for the three of *pa*, the daſh of the letter *Sin*, and the reverſing of the

* The index prefixed to the firſt chapter of this work, will point out the pages where this number, and all the others are explained.

final

final *ya*, with the total omiſſion of that letter's diacritical points, the word *peſy*, more, many, &c. No. 54, exhibits an appearance very different from that which it wears when written in the regular *Niſkhi* hand.

SIN (or Shin) is very often abrubtly blended with *Ra*, as in the firſt ſyllable of the word *Seranjaum*, the end, &c. No. 2; and in *Meſhryk*, the eaſt, No. 66.

As in the Hebrew alphabet, the letter *Shin* ש is only diſtinguiſhed from the *Sin* ס by the addition of a point: ſo with the Arabic and Perſian characters of the ſame name, the diacritical points alone conſtitute any difference. For obſervations, therefore, on *Shin*, as affected by its points, I refer the reader to that chapter in which they are particularly treated of.

Of the Letters SSAD *and* ZZAD.

The point over the latter of theſe characters alone diſtinguiſhes it from the former; in ſome Manuſcripts theſe letters are haſtily deſcribed as almoſt round, and blended, in a confuſed manner, with that which follows in the lower limb: as in *Neſret*, brightneſs, &c. No. 55: *Sehra*, a deſart, No. 56; and *Hezret*, Majeſty, preſence, &c. No. 57.

Of

Of the Letters TA *and* ZZA.

THESE letters are not liable to many irregularities: the point over the latter is its only diſtinction from the former. They are ſometimes abruptly blended with a ſucceeding letter: as in the word *tawk*, power, &c. No. 58.

Of the Letters AIN *and* GHAIN.

In ſome MSS. theſe letters when initial are deſcribed as nearly round: the extremities being ſo much contracted as to form almoſt a circle: thus in *Ghemzeh*, a glance, &c. No. 44: *Izaur*, a face, No. 40.

WHEN medial connected, the *Ghain*, if the head be not properly flat and broad, may often be miſtaken for the letter *fa*, as in *Nughmet*, harmony, muſic, No. 61.

Of the Letters FA *and* KAF.

THESE characters are to be known, one from the other, by a ſingle point over the former: two being the characteriſtic of the latter. But in the writings of the Moors of Barbary, or Weſtern Arabs, the letter *Kaf* is deſcribed with one

one point only, and that it may be diſtinguiſhed from *Fa*, the point of the latter is placed under the letter.*

WHEN medial connected, theſe letters are often deſcribed as a circle not filled up, or a figure of *Nought* with us, as in *Istickbaul*, No. 5: *Goſt*, he ſaid, No. 62: *Hekyket*, truth, reality, No. 63; *Aſhufteh*, enamoured, confounded, &c. No. 64, and other examples.

As I mentioned under *Ghain*, that letter, if too much rounded, may be ſometimes miſtaken for the *fa* medial: as in *Nughmet*, muſic, &c. No. 61. Theſe letters, like many others, may be lengthened at pleaſure, as in *Fermuden*, to command, &c. No. 65.

FINAL, they are ſometimes deſcribed as a bow or curve, thus in the word *meſhryk*, the Eaſt, No. 66; and this curve is often expreſſed with an upright extremity ſo as to appear like an *Alif*, thus in *Tawk*, power, ſtrength, &c. No. 58.

FOR irregularities of the points, ſee next chapter.

Of the Letters CAF *and* GAF.

THERE are but few manuſcripts in which the Perſian *Gaf* with three points, is diſtinguiſhed from the Arabic *Caf*, which has not any; thus they write *Gulra*, the oblique

* "Occidentales Arabes ſeu Mauri ڤ *Kaf* unum tantum punctum imponunt; unde ڤ "*fe*, ut ab eo diſcernatur, punctum ſubſternunt."——Waſmuth. Arab. Gram. p. 3.

caſe of *Gul** a Roſe, No. 7: *Pechegàn*, Infants, No. 15, and many other inſtances—The firſt oblique ſtroke of this letter is not always joined to its perpendicular one, as in *Leiken*, but, No. 67; and this upper or oblique ſtroke is generally the longer of the two, as in the example juſt quoted; the word *Yeky*, One, No 68; and *Goft*, he ſaid, No. 62.

IT is ſometimes written after the plain *Niſkhi* manner: and is frequently combined with other letters in a form apparently confuſed, as in *gumar*, from *gumariden* to gnaſh the teeth, to compel, &c. No. 69; and in ſome combinations, particularly with *Mim*, it is often ſo deſcribed as to give the appearance of a *Kha* or *hha* to the ſucceeding letter, as in the No. laſt quoted, and in the word *Kumanet*, thy bow, &c. No. 70.

THE upper or oblique ſtroke is often waved a little, as in *Goft*, he ſaid, No. 62: *Yeky*, One, No. 68, and others. In ſome MSS. I have found this upper ſtroke deſcribed by a little figure ſomewhat reſembling our capital letter S; as in *Gohurhay*, Jewels, No. 71.

* The word *Gul* ſignifies a *flower*, in general, but the Perſians uſe no other, when ſpeaking of their favourite, the Roſe;—the word *Gul*, therefore, in this ſenſe, ſignifies "*the flower*," by way of excellence.——See Kœmpfer's Amenit. Exotic. p. 374.

THE

THE hook, or lower limb, is ſometimes very ſuddenly blended with a following letter, as in *Yeky*, One, No. 68; and in the common pronoun *Keh*, Who, That, &c. No. 72: alſo in "*Kiſhte Noah*," Noah's Ark, No. 118; and this hook to fill up a line, or at the Writer's pleaſure is often extended or dilated, as in *Shemochunànk*, So, Thus, &c, No. 73.

THE upper ſtroke of this letter is by miſtake or negligence ſometimes omitted, as in *Girift*, he took, No. 74; as it is ſometimes croſſed through the ſtroke of another letter, as the reader will find exemplified in the fourth chapter.

Of the Letter LAM.

WHEN initial, or connected with others, this letter is ſometimes ſo faintly marked as to be ſcarcely perceptible; thus in *Laſhkur*, an army, No. 75: *Jemauleſh*, his beauty, No. 76; and in the words, "*Az andiſheh dileſh*, from the thoughts of her heart," No. 103.

IN writing the Arabic word *Allah*,* GOD, the Perſians generally deſcribe the ſecond *Lam* ſhort, as in the exclamation or oath *Wallah*, Oh God! by God! No. 77.

* The name of God, in pure Perſian, is *Khoda*, or *Yezd*;—the former evidently was derived from the Aſſyrian *Gad*, or *Gada* גדא—whom the author of a Hebrew book ſtyles the God of the Greeks, יון גדא—which in the ſame words the Perſians would call *Khoda yunaun*; the other "*Ay Sad* vel *Yzed* antiqua lingua guebrorum Deus"—as it is explained in a marginal note by the celebrated traveller Chardin, in a fine manuſcript copy of the *Guliſtan*, which lately fell into my hands.—See Selden de Diis Syris,—and Millii Diſs. de Gad et Meni, 235—237.

THE

THE very ſimple form of this letter, in every combination, ſecures it from any extraordinany liberties of the Penman. For its combination with *Alif*, under the title of *Lamalif*, ſee the end of this chapter.

Of the Letter MIM.

A ſimple dot, in many manuſcripts, ſerves to expreſs this letter when initial, as in *Ameedum*, my hope, No. 12; and in *Murd*,* a man, No. 41—and a medial *Mim*, like an initial, is often nothing more than a very ſmall point or dot ſcarcely diſcernible as in the word *Ghemzeh*, a wink, &c. No. 44; and when final, according to the writer's fancy, its tail may be deſcribed either long or ſhort, as *Serenjam*, the End, No. 2: *Ameedum*, my hope, No. 12; *Cheſhim*, the eye, No. 24, &c. &c. Of initial and final *Mim*, an example is given in *Ameedum*, before quoted, No. 12.

Mim is often blended in a ſtrange manner with other letters: as with initial and final *ha*, in the word *Hemeh*, all, No. 78; where it is written three different ways: alſo with *ya*, and *alif*, in *Solyman*, a proper name, No. 47: with *ſhin*, and *ha*, in *Becheſhmhai*, to the Eyes, No. 16; and many other examples.

* Although the Perſians have many ways of expreſſing *Man*, in a general and particular ſenſe, yet I cannot diſcover that there is any ſingle word, in their language, which poſſeſſes the ſame diſtinctive power, as the *vir* and *homo* of the Latins, the ανηρ and ανθρωπος of the Greeks, and the Hebrew איש and אדם

Mim is often joined to another letter by a long turned ſtroke, as in *Men*, me or mine, No. 79; alſo in the ſame word, No. 80: *Chun men*, like me, when I, &c.

WHEN it is neceſſary to fill up a line, by dilating or prolonging a letter, the head of final *mim* is often very much flattened and extended, as in *Ghem*, grief, or trouble, No. 60: *Niſeem*, a gale, No. 81.

Of the Letter NUN.

THE body or ſtroke of this letter, when initial, is often ſo faintly marked as to be known only by its point: thus in the word *Niſeem*, a gale, breeze, No. 81: *Niſhayed*, it is not fit, No. 33. Alſo in other parts of a word, as in *Auncheh*, that, which, &c. No. 3: *Surenjàm*, the end, concluſion, No. 2.

THE firſt or right-hand ſtroke of final *Nun*, is generally longer than the other, that is, it riſes higher above the line, as in *Daſhtun*, to have, No. 6: *Pechegàn*, infants, No. 15. *Solyman*, a name, No. 47.

AND final *Nun* is ſometimes very ſtrangely deſcribed by a kind of oblique waving ſtroke, marked by the diacritical point, as in *Sekhun*, a word, diſcourſe, &c. No. 53; and *Damen*, a ſkirt, border, &c. No. 82. The two extremities of final *Nun* are often brought ſo cloſe together as nearly to touch the diacritical point—thus in *Sekhun*, a word, No. 28; and in *Leiken*,

but, No. 67. And final *Nun*, is ſometimes expreſſed by a mere plain daſh with the point over, thus

Of the Letter VAW.

I HAVE already mentioned this letter when treating of the *Dal*, to which I refer the reader. For ſome further remarks, let him conſult the fourth chapter.

Of the Letter HA.

THERE is not, I believe, in the Arabic or Perſian alphabet, any letter which aſſumes, in every ſituation, a greater variety of forms than the letter *ha*.—It is ſometimes expreſſed by a little upright figure reſembling our comma reverſed, as in *Maby*, a fiſh, No. 83. *Zerdhuſht** Zoroaſter, No. 43: and the firſt *ha* in *Goburhay*, jewels, No. 71.

* Of this great prophet of ancient Perſia, (whoſe name has been ſpelt ſeveral ways) the Life at large is given in Hydes Relig. Vet. Perſ. The *Zend a vefta*, or ſuppoſed writings of Zoroaſter, were tranſlated into French by M. Anquetil du Perron, and publiſhed at Paris, in 3 vols. 4to. 1771. The authenticity of this work was the ſubject of much controverſy, and produced a confutation of it in the "*Lettre a M.A. du Perron, &c. Oxf. Lond.* 1771", from Sir. W. Jones; who has, however, with much generoſity, allowed conſiderable merit to his deceaſed antagoniſt, in a recent publication—Anniverſary Diſſertation on the Perſians, 1789.

WHEN

WHEN joined to *Alif*, as in the ſecond *ha* of the laſt example, the ſyllable appears as a double upright comma. See No. 71.—It is ſometimes little more than a ſmall turned ſtroke, as in *hemchunank*, No. 73; and it is often deſcribed like a heart, as in the upper figure of *Hemeh*, all, No. 78; alſo in *Mihr*, the Sun*, No. 84; or as a circle with a ſtroke paſſed through it, as in *Beher*, to all, every, &c. the middle figure, No. 42; and it is often deſcribed as a little circumflex: thus in *Hemeh*, all, the loweſt figure, No. 78; and in *Hemchu*, like as, ſo, &c. No. 85.

IT is frequently deſcribed by an open turn of the pen, as in the word *Hind*, *India*, No. 38. Of initial *ha*, when expreſſed by a turned figure or circumflex, I ſhall here remark that it often is brought ſo near to the lower part, or the whole ſo rounded, as to aſſume, in ſome inſtances, the appearance of the letter *Ssad*, irregularly expreſſed—(See under that letter) as in *hemchu*, like, as, &c. No. 85.

WHEN medial connected, in *Talyk* MSS. *ha* is generally written as in the words *Becheſhm hai*, No. 16; and *Beher*, to all, every, &c. the upper figure, 42: but it ſometimes does not deſcend ſo low on the line, as in the lower-moſt figure of the ſame number.

* This word may be pronounced *mohur*, *moor*, &c. and has various ſignifications accordingly; among others it means a gold coin, current in India, a ſeal, ring, love. See the note on *Aftaub*, in the next chapter.

MEDIAL

MEDIAL connected *ha*, is sometimes expressed as the initial, thus in *Hey hat*, a vast desart, No. 86: when final, this letter is commonly described by a plain circle or figure of *Nought*, as in *Padishah*, a King, No. 13: and *Ghemzeh*, No. 44: this is the case when unconnected, and according to the *Niskhi* hand; but the Persians in their *Tàlick* manuscripts have deviated very much from the simplicity of that kind of writing, when this letter occurs in the end of a word, connected; for they frequently express it by a little curl of the pen: as in many of the foregoing examples, particularly *Auncheh*, No. 3: *Cheh*, No. 25: *Seyah*, No. 45: *Ashufteh*, No. 64: *Keh*, No. 72: *Wallah*, No. 77. No. 103, &c. &c. From these examples it will appear how very abruptly a final *ha* is joined, sometimes, to another letter; and in the lower figure, No. 39: *Sheh*, for *Shah*, a King, it is almost confounded with the stroke of *Shin*.

FINAL *ha* is sometimes irregularly joined to letters, which are so prolonged as to involve in the extremity of their flourish, the little *o*, or circle that expresses *ha**, as in *Mandeh*, remained, &c. No. 35: *Chehreh*, face, air, &c. No 36, and in *Anduh*, grief, &c. No. 37.

IN No. 78, three instances are given of initial and final *ha* in the word *Hemeh* all.

* Similar liberties have been taken by the Greek Scribes; thus in the combination (for it cannot be called a contraction) of the letters *ro* and *omikron*, in δρόσω; of *ro* and *alpha* in ανδρόσιν.

To

To expreſs *ta*, and in the feminines of ſome nouns, a final *ha*, with two points over, is frequently written as in the *Niſkhi* hand.

Of the letter YA.

WHEN initial or medial, this letter is known by its two diacritical points below, which diſtinguiſh its ſtroke or body from B, P, T, N, &c. this body is ſometimes rounded or lengthened at will, as in *Beſiaur*, much, many, &c. No. 14: and *Shirauz*, the name of a city in Perſia, No. 49. In ſome writings the medial connected *ya* is ſcarcely marked, unleſs by its points; as in the word *Ameedum*, my hope, No. 12.

WHEN placed before *Mim*, medial or final, it is often deſcribed by a kind of curve or ſemicircular turn, but ſtill known by its points below, as in *Solyman*, No. 47; and *Teſtym*, No. 19: and in other combinations, as in *Seemeen*, ſilvered, of ſilver, &c. No. 87.

OF *Ya* final, the extremity is ſometimes carried up ſtraight and high, ſo as to appear like a final *alif*, as in *Shuky*, jollity, mirth, &c. No. 26; and this ſtroke is often brought ſo cloſe to the oppoſite ſide of the letter, as to incloſe nearly the whole ſpace; thus in *Goburbay*, jewels, No. 71.

IT is ſometimes on the contrary, much ſeparated, and the letter open at top, as in *Becheſhmbay*, to the eyes, &c.

No.

No. 16: But in all it is to be remarked that the firſt or right hand ſtroke is generally higher above the line than the other, as in moſt of the examples before quoted; and in the following ſpecimens.

As in the Arabian *Niſkhi* hand*, the tail of final *ya* is ſometimes turned back; thus (with points in the word *Sawky*, a cup-bearer, water-carrier, No. 88; and (without points) as in *Peſy*, many, more, &c. No. 54: From this circumſtance in many combinations, a word terminating as above, aſſumes frequently a very ſtrange appearance, as in *Geety*, the world, No. 20: where although the points of medial and final *ya* are marked, the whole ſeems irregular and confuſed.—For the points ſee next chapter.

FINAL *ya* unconnected, is ſometimes thrown above the other letters of a word, in a fanciful manner, as in *Sadi*, the name of a moſt celebrated Poet, No. 48; and the ſame word ſtill more irregularly written in No. 89.

AND it is often deſcribed as almoſt a ſtraight line, drawn horizontally over the other letters of a word, with ſcarcely any turn at the beginning (which is to be obſerved in *Sadi*, No. 48) as in *Pery-rooi*, with the face of an angel or fairy, No. 90. For ſome other irregularities in the poſition of final

* Je (ya) finale interdum retrocedit, &c.—See "Waſmuth. Arab. Gr. p. 3." and the Alphabetum Arabicum of the learned Erpenius prefixed to his hiſtory of the Patriarch Joſeph, from the Koran; 4to, 1617. Leyden.

ya, and difficulties occaſioned by the omiſſion or miſplacing of this letter's diacritical points, I refer the reader to the two ſucceeding chapters and the engraved ſpecimens.

Of LAM-ALIF.

IN the Arabic and Perſian Grammars, this compound character is generally placed at the end of the alphabet: it is, in fact, compoſed of *Lam*, in the hollow of whoſe curve or lower part, the letter *Alif* is inſerted, as in the plain *Niſkhi* hand. But this *Alif* is ſometimes placed upright, and not in the hollow of *Lam*, as *Gulaùb** Roſewater, No. 91; and it is often ſo blended with the turn of *Lam* as to appear like part of that letter, as in the word *Laleh*, a tulip, No 92.

BUT of this character, as of all the others, many examples will be given in the ſucceeding ſpecimens, and many irregularities and difficulties of combination explained, which

* So fond are the luxurious Perſians of the Roſe's delightful odour, that they not only ſprinkle moſt profuſely in their apartments, the water diſtilled from its leaves, but having prepared it with cinnamon and ſugar, they infuſe it with the coffee, which they drink. The Roſe of *Shirauz* is reckoned the moſt excellent of the Eaſt; and the eſſence of it highly eſteemed even in the *furtheſt* parts of India; the ſcrapings of Sandal-wood are often added in diſtillation to the leaves of this flower; but the pure eſſential oil, or thick ſubſtance, which they call عطر گل *Ottar-gul*, or eſſence of Roſes, is more precious than gold.—See "Kœmpfer's Amenit. Exot:" 374; the remarks on Shirauz, in page 26, &c. of this Eſſay, and ſome paſſages in the fifth and ſixth chapter.

have,

have, I am well aware, eſcaped me in this ſuperficial analyſis of the alphabet; and as the chief difficulties and inaccuracies of Perſian writing are occaſioned by the omiſſion or falſe collocation of points, I have thrown together in the next chapter, ſuch obſervations on them, as the peruſal of ſeveral hundred original manuſcripts has enabled me to make.

CHAPTER III.

OF THE DIACRITICAL POINTS.

IT is almoſt unneceſſary to inform the reader (ſuppoſed to be already acquainted with the *Niſkhi*, alphabet) that in the Arabic and Perſian languages the points conſtitute an eſſential part of the letters, and that according to their ſituation and number, they diſtinguiſh one character from another; thus a little ſtroke, with one point over, is an *N*; with two, a *T*; with one point under, a *B*, &c. In this reſpect they differ from the points in the Hebrew language, where they ſupply the place of vowels, and govern the ſenſe and pronunciation of words without affecting in the leaſt the characters of which thoſe letters are compoſed, as in the trite example דבר whoſe three letters continue invariably the ſame, whilſt the word, according to the nature and number of vowel-points applied to it, may be pronounced no leſs than eight different ways, *dabar*, *dobar*, *dibber*, &c. and the ſenſe accordingly changed*.

* See "Bayley's Entrance into the Sacred Language," p. x. Duod. Lond. 1732.

THE

THE importance of accuracy in the uſe of the Perſian points is obvious, as any omiſſion, confuſion or misapplication of them may totally change the letters, and of courſe the words themſelves. To ſuch inaccuracies in rough copies, we may aſcribe numberleſs errors, which, as I before ſaid, (Chapter I.) have found their way into manuſcripts very beautifully written, but which have been tranſcribed from thoſe erroneous copies.

IN books, however, very correctly tranſcribed, it is not unuſual to omit totally the diacritical points of final *ya*, the form of that letter, if properly expreſſed, ſecuring it in general from any miſtake—but when haſtily written in ſome combinations, and its points omitted, final *ya*, has often, at firſt ſight, the appearance of a final *ſin*; thus in *Maby*, a fiſh, No. 83; and I have ſeen the word *Shúd*, was, deſcribed as in the upper figure No. 39; without its points: but ſuch irregularity is rarely to be found in any manuſcripts, except thoſe written in the *Shekeſteh* hand.

ALTHOUGH the juſt number of points may be expreſſed, yet they are often ſo irregularly placed and thrown together, as to require from the beginner a minute analyſis, with ſtudy and time, as in the words, "*Aun aftaub eſt*," that is the ſun, No. 93: here the point of *fa* is combined with thoſe of medial *ta*, the *ba*, *ſin*, and final *ta* are written over the firſt part of the word, and the point of *ba* placed at the end of all, nearly under the final *ta*. But the ſenſe ſuggeſts the true letter, although the ſituation of that point gives to this character

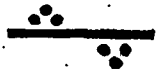
racter the appearance of a final *Ba*, and the final *ta*, being furniſhed with its points, ſhews that if any be placed under it, they muſt belong to ſome other letter of the word—a little conſideration will, therefore, prove that the point placed irregularly under final *ta*, can belong to no other letter than the *ba*, of *aftaub*.

AND though of final *ya*, the points are often omitted, yet thoſe of that letter, initial or medial, cannot be left out, without reducing the reader to the neceſſity of ſupplying the equivocal body of that character with imaginary points, according to his conception of the ſenſe, thus in No. 94, by adding points above and below, the figure may be made to ſpell, *Sepeed*, *Sheneed*, and many other combinations.

HERE I ſhall obſerve that when two letters come together, whoſe points in Number are properly three, theſe generally affect the ſame mode of deſcription, as the points over *Shin*, or under the letter *pa*, that is, as if within a triangle, or forming a kind of pyramid; thus in the word *Aftaub* *, the Sun,

* It may naturally be ſuppoſed, that the ancient Perſians, to whom the ſun was an object of religious veneration, had many names by which they expreſſed that glorious luminary. The name here given is one of thoſe moſt generally uſed, and the word *Mihr*, (See note Chap. 2d) was principally applied to the ſun as a ſacred name. Of *Mihr* was compounded the name of *Mihridad*, whom Tacitus calls *Meberdates*, and the Greeks endeavouring to etain the aſpiration in the firſt ſyllable, ſtyle *Mithridates*; in like manner they expreſs the word *Mihr* by *Mithra*. According to a writer quoted by the learned *Selden* (*De Diis Syris-Moloch*) the Sun was alſo called in Perſian *Adad*; and the celebrated Dr. Hyde, has enumerated many other epithets and titles, by which it was diſtinguiſhed. See the Relig. Veter. Perſarum."

No.

No. 17; alſo *Auftadeh* fallen, No. 22; and *Nutvan*, cannot, it is impoſſible, &c. No. 95. Theſe are examples of letters whoſe points are above the line: but when they are below, the baſe of the triangle, if I may uſe the expreſſion, is to be next the line, or the pyramid reverſed; that is, two points parallel with the line, and one under, as this figure will beſt explain. 

SEE alſo *Biya*, come, ho! bring thou, &c. No. 97, *Peer*, old, an elder, &c. No. 98, and Nos. 17, 22, and 95, as above. Among ſome hundred manuſcripts which I have examined, there are but two in which this rule has not been obſerved, and even in thoſe books the deviations from it were very rare, although written throughout with much coarſeneſs and inaccuracy. But the three points are often deſcribed, having the two next the line, whether above it or below, blended together, as in *Shimſhad*, the box-tree, No. 11. *Imſheb*, this night, No. 52; and *Goft*, he ſaid, No. 62. Alſo, when below the line, as in *Aſp*, a horſe, No. 18; *Pery-rooee*, fairy-faced, or beautiful, No. 90.

IN a Perſian manuſcript now before me, very coarſely written, I obſerve, that when the ſame letter occurs twice in one word, the tranſcriber has expreſſed the points belonging to thoſe two letters, as if there was but one. Thus, in the word

Bulbul,

Bulbul, a nightingale*, one point below ſerves for the two *ba's*, as in this figure, بلبل

ALSO, in the word *Shemſheer*, a ſcymetar, or ſword, where the points of one *Shin* are uſed for thoſe of both, and the word is thus written

THE points belonging to ſome ſingle characters are often expreſſed by a little curled ſtroke, as thoſe of *Shin* in *Kooſhteh*, ſlain, &c. No. 100, and *Shud*, was, No. 101: of *Chim*, in the word *Chun*, when, like as, &c. No. 102; and in *Picheed*, for the infinitive *Picheedun*, to aſſociate with, to twiſt, involve, &c. No. 99. But it is not only when three points come together, that they are thus confuſed and blended; we find, in ſome manuſcripts, the two points of *ta*, *ya*, *kaf*, &c. expreſſed by a little figure, as in Nos. 86, 87, 88, and many others; and ſometimes ſcarcely more than a ſingle point to mark them, as in *aſt* or *eſt*, he is, &c. No. 4: *Daughy*, a wound or ſcar, No. 109.

THE two points belonging to ſome letters, are often placed one perpendicularly over the other: as in *Yſhk*, violent

* I have already mentioned this favourite of the Perſians, in the introduction, and ſhall have occaſion in the courſe of the following chapters, to quote ſome paſſages on the ſubject from the Eaſtern poets.

love,

73 ضحاک	74 نرگس	75 شکر	76 جماش	77 والله	78 همه همه همه
79 سن	80 چوبین	81 نسیم	82 دانه	83 ماهی	84 مهر
85 چمچه	86 لعبتان	87 یاسمین	88 ساقی	89 سعدیه	90 پری رو
91 کلاب	92 لاله	93 این است	94 سبد	95 شتوان	96 خیال
97 سپا	98 پر	99 پیچید	100 کشته	101 سر	102 خون
103 زندیه شش	104 اسکه	105 بارنه	106 خاک	107 دست سعدی	108 حوانه

love, No. 59: *Kumaunet**, thy bow, No. 70; and *Hekyket*, truth, reality, No. 63.

THE points are not always placed exactly over or under the characters to which they belong, as the reader muſt have already perceived in many of the examples, particularly that of *Ba* in *Bokhara*† a City, No. 8; of *Ta* in *Grifty*, No. 21; of

* The word *Gumaun*, ſignifies an opinion, doubt, &c. and ſhould be written with three points over the firſt letter to diſtinguiſh it from *Kumaun*, a bow.—"Sed Scriptores nunquam fere apponunt iſta tria puncta et ideo multoties oritur confuſio, quia multa nomina inter ſe diverſa ſcribuntur eodem modo, &c. &c."—See the old "Grammat. "Linguæ Perſicæ," by Father Ignatius.—Rome, 1661, 4to p. 7; where he quotes the word in queſtion.

† Bokhara is the name of a celebrated city in Tranſoxania, or that country beyond the river *Gihoon*, which the Perſians alſo call the *Aub-i-Amù*, or waters of *Amù*; the city is ſurrounded by an immenſe wall, with ſeven gates, and contains a great number of handſome edifices; its gardens are watered by the river *Sogd*, whence the Province has been ſtyled *Sogdiana*; and it is celebrated as the birth place of many learned men, among whom *Aviceñas* is the moſt eminent.—See the "Hiſt: Priorum Regum Pers: from Mirkond: of the ingenious Bernard de Ieniſch, 4to Vienna, 1782—p. 148—9: where he quotes that couplet from the Sonnet of Hafiz, ſo well known by the beautiful tranſlation of Sir Wm Jones.

"Sweet Maid if thou wouldſt charm my ſight,
"And bid theſe arms thy neck infold,
"That roſy cheek, that lily hand,
"Would give thy poet more delight
"Than all *Bokhara's* vaunted gold,
"Than all the gems of *Samarcand*."

See Jones Perſ. Grammar, p. 131, third edit. Lond. 1783, 4to; and his Aſiatic Poems and Tranſlations, p. 59, Octavo, Lond. 1777, Second Edition.

Kha and *ya* in *Zelekha*, No. 27; of *fa*, in *Firmuden*, to command, No. 65; alſo in *Hezret*, majeſty, &c. No. 57; where the point of *Zzad* is placed ſo much to the left of that letter as to ſeem belonging to the ſtroke of *ta* above it, which, if its own points had not been expreſſed, would thus become a final B: See alſo *Imſheb*, to night, No. 52.

OF the arbitrary manner of placing the points, frequent inſtances occur in the ſubjoined ſpecimens: thoſe of medial and final *ya* reverſed, and of *ta*, in *Geety*, the world, No. 20. of *fa* and *ta* in *Grifty*, No. 21: In the words "*Az andiſheh dileſh*, from the anxiety or thoughts of his heart, No. 103,— the points of medial *Shin* in *Andiſheh*, and of final *Shin*, in *Dileſh*, are placed over the daſh of the latter; and thoſe of *ya* in *Andiſheh*, under the middle of the body or daſh of *Shin* in that word. The points are often placed ſo high above their letter, as to ſeem rather belonging to an upper line, or ſome other word, eſpecially when the body of the letter is not ſtrongly marked, as in *Auncheh*, No. 3: *Zeleekha*, No. 27; and the ſame irregularity may be found, when the points are below the line.

THE ſtroke of ſome other letter often intervenes between the diacritical points, and the letter to which they belong; as in *Sadi*, No. 48, where the three firſt letters are between the final *ya* and its points; and in *Aunkeh*, he who, No. 104: where the point of *Nun* is thrown above the ſtroke of *Caf*,

alſo in *Bazy*, play, ſport, &c. No. 105, where the final *ya* reverſed is between the point and the body of the letter *za*, and the points of *ya*, are placed to the left.

A point is ſometimes ſo irregularly placed as to ſeem touching a letter to which it does not properly belong; as in the word *Khauk*, earth, clay, &c. No. 106: and in *Deſt a Sadi*, No. 107, the hand of Sadi, where the points of final *ta* in the firſt word, being deſcribed as blended together, are placed touching the ſtroke of the letter *ſin* in *Sadi*.

WHEN *ya* is the final letter of a word, and expreſſed by an irregular flouriſh (ſee under *ya* laſt chapter), the letter immediately preceding and connected with it, may be known by the ſituation of its point, if it be one of thoſe letters which poſſeſs ſuch a characteriſtic; for if the point be to the right, it is a *ba*, or ſome letter whoſe points are below the line, as in *Javabi*, an anſwer, No. 108.

IF the point, be at the left, it belongs to one of thoſe letters, whoſe point or points, we deſcribe above the line, as in *Daugh*, a mark, wound, ſcar, &c. No. 109; and in *Mani*, No. 110, the name of a famous Perſian painter, and Hereſiarch, who is called in our Eccleſiaſtical hiſtory *Manes*, and his followers *Manicheans*. By the Perſians he is ſtyled "*Mani Nakhaſh*," or "the painter*."

THE

* Of this ancient Artiſt's paintings, ſo celebrated by Poet *Nezami*, no veſtiges have been diſcovered: equally an object of religious perſecution to the Chriſtian and Mahometan

THE points in writings where the characters are large and clearly expreſſed, are not always round, but rather a kind of ſquare, or lozenge.

I ſhall cloſe this chapter by obſerving, that it is not unuſual in many finely written MSS. to decorate ſome parts of a page, particularly ornamented writings, with a figure like that of three points, as in plate V. No. 5—But a little attention and habit will tell when thoſe points are merely ornamental, and conſequently ſuperfluous.

metan Zealots, it can hardly be ſuppoſed that the works of this arch heretic would deſcend to the preſent day, through fifteen centuries, without any other injuries than thoſe of time.—That they have totally periſhed is moſt probable: but that all the traditions concerning this impoſtor's ſkill in painting, are mere fictions, is an opinion I would not, by any means, haſtily adopt, notwithſtanding the groſs anachroniſm, by which *Nazami* has introduced him into his hiſtory of Alexander, as contemporary with the Macedonian Prince. On the probable nature of thoſe pictures, with which he is ſaid to have decorated his *Engheliion*, or goſpel, and *Arzhenk*, his book or collection of drawings ſo often alluded to by Perſian writers, I ſhall offer ſome obſervations in another place.

CHAPTER

CHAPTER IV.

MISCELLANEOUS OBSERVATIONS.

FROM the confuſed collocation of letters, and the irregular poſition or omiſſion of points, we find in many *Talik* manuſcripts, that not only whole ſentences and lines, but alſo ſingle words aſſume a very fantaſtic and uncommon appearance: as in the word *Haſyl*, gain, reſult, &c, No. 111: where the top *Alif* joins the lower part of the letter *Ssad*.

ALSO in *Dilfereeb*, alluring or charming the heart, No. 112, where the point of final *ba*, is moſt irregularly placed under the letter *Lam*, and the *ya* and final *ba*, thrown over the other letters, ſo that the point of *fa* ſeems to belong to the ſtroke of *ba*, *ya*, and the points of *ya*, are placed under the letter *Lam*.

OF a letter intervening between the points of another, and its proper body, ſome inſtances have been given in the laſt chapter, particularly No. 48 in *Sadi*: *Aunkeh*, No. 104; and the word *Bazy*, No. 105; from this circumſtance, and the placing of *Kafs*, two points to the left, inſtead of over their proper character, the word *Caf*, No. 113, appears at firſt ſight

ſight a little difficult: It is the name of a fabulous mountain much celebrated in the Eaſtern Romances*.

FROM the nature of ſome letters, which hang from, or depend on each other in certain combinations, a word often ſeems nearly upright, or perpendicular, as in *Hemchu*, like as, ſo, &c. No. 85.

To fill up a ſpace, and render all the lines of equal length, which the Perſians much affect, particularly in writing poetry, they often divide or prolong a word in a very fanciful manner: thus in *Hekayety* a ſtory, hiſtory, &c. No. 114; where a ſpace is left between the ſyllables *heka* and *yety*, under which is drawn the reverſed tail of final *ya*: and for the ſame purpoſe they often connect two letters by a long daſh or flouriſh of the pen, which has in many inſtances the appearance of the letter *ſin* as uſually written in the *Talik* hand; thus in *Heech*, nothing,

* The mountain of Câf (which ſome ſuppoſe mount Tauris) is ſaid to be the reſidence of a fabulous animal, an immenſe bird or Griffin called the *Simurgh*; there, notwithſtanding the proverbial barrenneſs of this dreary mountain, the voracious monſter is enabled to ſatisfy the calls of hunger; ſo great is the liberality of heaven to all its creatures. "The "Omnipotent," (ſays *Sadi*) ſpreadeth his table to ſuch an extent, that even the Simurgh, in "the mountain of Câf, eateth his ſhare." The original Perſian lines are given in the "Aſiatic Miſcellany," No. 2, p. 242, Calcutta, 1789, 4to. and are as follows:—

"Chenaun pihen khân kerin keſterd
"Keh Simoorgh der Kaf keſimet khoord."

In my manuſcript copy of the *Boſtan*, (one which the celebrated Chardin brought from Perſia,) inſtead of *Keſimet*, I find the word *Roozee*, which we may tranſlate, a daily allowance, from *Rooz*, a day.

no,

no, never, &c. No. 115; where the final *Chim* has but one point, (See under that letter, Chap. II.) and in the word *Muheyia*, arranged, prepared, &c. No. 116: where a long dash connects the *ya* with final *Alif*.

IN the words *Bi-haſyl*, thus written, بیحاسل (compounded of *bi* or *bee*, without, and *hazyl*, gain, reſult, advantage,) the *ya* which ſhould be final in the firſt word, is irregularly joined to the *hha* of the next, and its points placed with the point of *ba*, while a long dash connects the *hha* with *Alif* in *Hazyl*.

AND they ſometimes fill up a line with little oblique ſtrokes, as in Plate V. No. 6.

BUT on the other hand, when a line is crowded they often blend letters ſo as to create much ſeeming confuſion; thus in the words *Ghemmà Yſhk* the pain or affliction of love, No. 117; the body of *Ghain* is made to ſerve alſo for that of *ain* which begins the word *Yſhk*, love: the point above, which conſtituted that character *Ghain*, being in imagination done away.

IN the word *Padſhah*, a king, the *alif* and *dal* are irregularly joined at the top, (as thoſe of *Shim Shad*, already mentioned, No. 11; Chap. II. Letter *Dal*) and the ſtroke of *Shin* in *Shah*, is brought through the former ſyllable *Pad*, which circumſtance, with the abſence of *ſhin's* diacratical points, gives the word a confuſed appearance, thus, پاد

IT

IT is ſometimes conſidered as ornamental to bring the flouriſh of one letter ſo far round as to touch that of another, though belonging to a different word, as in *Keſhty Noah**, the ſhip or ark of Noah, No. 118; where the tail of final *ya*, in the firſt word, is joined to that of final *hha* in *Noah*.

IN the words *Shudy gunge*, thou wert a treaſure, No. 119; the flouriſh of final *ya* in *Shudy*, not only touches, but is quite blended into the curve or tail of the final *jim* in *Gung* or *Gunj*, the point of *jim* is therefore placed in the hollow of that flouriſh, which conſtitutes final *ya*, and the points of this letter are altogether omitted, which circumſtance increaſes the ſeeming difficulty of the whole combination.

As the Perſians ſcarcely ever divide a word, by placing its parts in different lines, when too much crowded, they invariably write ſuch parts of words above the line, never below, as in *Aumedeſt*, No. 9; *Sâdi*, No. 48; *Laſhkureſh*, No. 50; *Hezeret*, No. 57; *Aun aſtaubeſt*, No. 93; and many others.

THE name of *Sadi* having occurred three or four times in the courſe of this work, I ſhall here take occaſion to mention, that the birth of this celebrated poet, happened at Shirauz, in the year of our Æra 1175; he was author of the *Guliſtan*, or

* The ſtory of Noah is related in the Koran, (of which the Seventy-firſt Chapter bears his name) but the Mahomedans have taken ſome liberties with the original narrative. The Ark, according to a Muſulman commentator, was twelve hundred cubits long, and ſix hundred broad. See "Savary's Coran, Vol. I. 245. Note, chapter of Hod.

Bed

Bed of Roſes; the *Boſtan*, or Fruit Garden; the *Molamaât*, or Rays of Light, and a large collection of odes and ſonnets, alphabetically arranged in a *Divân*. The firſt of theſe works has been publiſhed with a Latin verſion by the learned Gentius*; in the German language by Olearius†; and by another perſon in French‡. Of the ſecond, ſome partial extracts have appeared in the Aſiatic Miſcellany‖. The third, is a manuſcript extremely ſcarce, and from the *Divaûn*, which contains above a thouſand beautiful poems, very few paſſages have yet found their way into print. Sadi was the author of fourteen or fifteen other works; but Mr. Le Bruyn, (ſee his Travels) muſt have been miſinformed, when he learned, on viſiting the poet's tomb in 1705, that twenty Arabic volumes were ſtill extant of his compoſition. I ſhall not here ſuppreſs, that there is alſo attributed to *Sadi*, (although I hope without foundation) a ſmall

* Roſarium Politicum, &c. Amſterdam, 1651. Folio, Perſian and Latin.
(Saadi) Roſarium Politicum, cura Gentii. Amſterdam, 1655. Duodecimo. Latin.

† Perſianiſcher Roſenthal uberſetzet von A. Olearius, with plates. Schleſwig. 1654. Folio.

‡ This French verſion, which was probably made from the Latin or German tranſlation before mentioned, is entitled, "Guliſtan ou L'Empire des Roſes, Traité des Mœurs des Rois; compoſé par Muſladini Saadi, Prince des Poetes Perſiens, Traduit du Perſan, par M. ***. Paris. 1737. Duodecimo.

‖ Aſiatic Miſcellany, No. 2, p. 235, &c. Calcutta, 1789, Quarto, where part of the preface to, and a paſſage from the *Boſtan* are given; of this work, ſome tranſlations into French may be found in the travels of the Chevalier Chardin.

collection of ſhort poetical compoſitions (ſee page 19,) inculcating leſſons of the groſſeſt ſenſuality, and breathing all the licentiouſneſs of the moſt unchaſte imagination. Theſe in the manuſcripts before me are inconſiſtently placed among the beautiful, moral, and ſentimental diſtichs which follow our author's *Divan*; and in an Arabic introduction, he declares his repentance of having compoſed thoſe indelicate verſes, which, however, he excuſes on account of their giving a reliſh to the other poems, "as ſalt is uſed in the ſeaſoning of meat:" and if one can allow any merit to ſuch productions, it may be ſaid of him as of Petronius, "that he wrote the moſt impure things "in the pureſt language*."

AN ingenious friend, whom I ſhall mention in the courſe of this Eſſay, when on the ſubject of eaſtern muſic, is in poſſeſſion of a moſt valuable manuſcript Treatiſe on that art, which from many circumſtances he conjectures to be the work of *Sadi*; the language is Perſian, and the ſubject treated in a ſcientific and maſterly manner. Of this celebrated poet, the portrait was lately to be ſeen in a building near *Shirauz*,

* Since this paſſage was written, I have had an opportuniry of inſpecting the firſt volume of *Sadi's works* (printed at Calcutta in folio, 1791: in Perſian, with an Engliſh preface, &c. by J. H. Harrington, Eſq.) ſent as a valuable preſent from Sir W. Jones, to the late Profeſſor Schultens, in whoſe Library at Leyden, I was permitted to examine it: and I was ſorry to find, that in the liſt there given of Sadi's works, the "*Book of Impurities*," is enumerated as authentic.

repreſenting

repreſenting him as a venerable old man, with a long ſilver beard and flowing robes, holding in his right hand a crooked ivory ſtaff, and in the other a charger of incenſe*. He lived to the advanced age of one hundred and ſixteen, and his tomb is ſtill viſited with the reſpect due to claſſic ground, at a little diſtance from Shirauz, his native city.

BUT I return to my ſubject: it is not only parts of words that are thus placed above the line, ſometimes two or three entire words are written over the former part of it. In the courſe of the annexed ſpecimens, many inſtances are given of the confuſion ariſing from this circumſtance: but I ſhall here give a few examples of irregularities in the collocation of letters and words from manuſcripts immediately before me.

IN the word *Gulaub*, Roſewater, No. 91: final *Ba* is above the line, its ſtroke touching the *Lam-Alif*, and its point below, under the juncture of *Gaf* and *Lam*.

IN *Kaſhgy*, would to heaven! &c. No. 120; the two firſt letters, *Caf* and *Alif* are placed within the ſtroke of *Shin* above, and the reverſed tail of final *ya* below: which hangs from the medial *Gaf* by a ſtrange turn of the pen.

IN the compound word *Dilruba*, raviſher of hearts, &c. No. 121, the *ra* and *vaw* are over the hook of *Lam*, and the

* See "Francklin's Tour from Bengal to Perſia, in the years 1786-87, p. 97, Octavo, London, 1790.

turn of *Ba* touches its extremity: the point of *ba* is thrown to the left of the word.

IN the words "*Por Kurdeh az aub*," filled with water, No. 122: the final *ba* is thrown over the other letters, and its point placed at the left extremity of all: whilſt the orthographical mark *Medda*, belonging to the word *aub*, is placed over the ſtroke of final *ba*, and increaſes the confuſion by appearing, in ſome reſpects, like another letter.

BUT it ſometimes happens that in poetry, where the line is crowded towards the end, not only one row of letters or words is placed above the line, but frequently a third over the ſecond, ſo as to form a very odd appearance, and not unfrequently create much confuſion and difficulty: But one muſt always read upwards, beginning with the loweſt line: as will be proved in ſome of the engraved ſpecimens, and explained in the following chapters.

IN "*Herkes Sheneedy*," every one heard, or was hearing, &c., No. 123, we find the words and letters aſcend even to the fourth degree: the *Ha* and *Ra* are connected by a long daſh; ſuch as already has been mentioned; the word *Keſs* is over them, and the two ſyllables "*Sheneed*," over that; the final *ya* of *Sheneedy* is above all; the points of medial *ya*, (which, as I before ſaid, Chap. III. cannot be omitted) are placed in the hook of the letter *Sin*: and thoſe of *final ya* are not expreſſed.

5. IN

IN the words *Jaumee-Shraub*, a cup of wine, No. 124: the letters *Shin* and *Ra* touch the upper parts of *Alif* and final *Mim* in *Jaum*: the *Alif* of *Shraub* is placed by itſelf over the *Shr*, and ſtill above that is the body of final *Ba*, touching the top of *Alif*: its point thrown under the left extremity.

EVEN the letters of a ſingle word are thus placed above each other in many manuſcripts, as in *Dildar*, a ſweet heart, a miſtreſs, &c. No. 125: where the firſt *D* is by itſelf on the loweſt line; *L* and connected *D*, on the ſecond line, *Alif* over them, and above all the laſt letter *Ra*.

FROM this circumſtance it ſometimes happens that the higheſt letter almoſt touches or ſeems to belong to the line above, and in other ſituations it is not unuſual to run the ſtroke of ſome letters ſo high as to unite with that of another letter belonging to the line above. An inſtance of this occurs in a manuſcript before me where the word *Keſhty*, a Ship, &c. is joined by the prolonged ſtroke of the letter *Gaf*, to the tail of *Ra* in *birun*, out, &c. a word belonging to an upper-line. See No. 126.

FROM the improper connection of two words, by making initial or medial letters which ſhould be final, or ſimilar falſe combinations, ſome confuſion frequently ariſes, as in the words "*Dur een wakt*," in this ſeaſon, at this time, &c. No. 127; where the *N* of *een* (for *aeen*, with *Alif*) which ought to be final

final, is deſcribed as medial and connected with the *Vaw* of *Wakt*.

ALSO in *Aun zemeen*, that land or country, No. 128; where, in like manner, the *N* of *aun*, which ſhould be final, is initial, and connected with the *Za* of *Zemeen*. In the word *Kheyal*, No. 96, we find the *Alif* joined to the *Lam*, improperly, by a ſtroke from the top of the former.

IN ſome books, it is much affected to deſcribe the ſtrokes or flouriſhes of many letters as parallel with one another: thus, in the words *Müger Keh*, unleſs that, &c. No. 129; and in the ſame number, *Gur Kurd*, if he makes, does, &c. Alſo in No. 130; *Az amber Seriſhteh*, formed or compoſed of ambergris*, (ſpelt *anbr*) where the point of *Nun* is above the ſtroke of *Sin* in *Seriſhteh*, and the point of *Ba* under the long daſh which unites *Ba* with *Ra*: to this daſh is deſcribed as parallel the ſtroke of *Sin*.

AND the reader will find another example in the words "*Ez andiſheſh dileſh*," before quoted, No. 103; And in *Nakaſh*,

* Of muſk, camphire, ambergris, and ſimilar fragrant ſubſtances, the Perſians believe angels to be formed, and other creatures endued with uncommon purity of nature; thus the poets compliment their miſtreſſes on the delightful odours which they diffuſe; the aerial beings called *Peries*, are ſuppoſed to exiſt on perfumes alone; and even of Paradiſe, celeſtial fragrance is among the chief delights! The wine which the faithful are there to be indulged with, is ſealed with muſk; and ſome authors affirm, that ſhould the lovely Houries but ſuffer one drop of their ambroſial ſpittle to fall upon this earth, no human ſenſe could bear the exquiſite poignancy of its perfume.

painting,

painting, &c. following a word which ends in *Shin*, I have ſeen the ſtrokes laid parallel, and the points ſituated as in No. 131; where the three firſt points, (to the right) are thoſe of *Nun* and *Kaf* in *Nakaſh*. The three points in the middle, are thoſe of the lower *Shin*, belonging to ſome preceding word: and the three points at the left of all, are thoſe of final *Shin* in *Nakaſh*. Alſo in the word *Nedeedeh*, not ſeen, &c. No. 132, the *ya* and *dal* are placed over the *nun* and *dal* of the former ſyllable.

THE ſtroke of one letter is not unfrequently croſſed through that of another, as in *Laſhkureſh*, his army, No. 50; where *Caf* croſſes the ſtroke of *Shin* final.

ALSO in the word "*Bergirift*," he takes up, &c. No. 133; where the ſtroke of *Gaf* croſſes the *fa* and *ta* final above. In the word *Grift*, before quoted, No. 74, the ſtroke of *Gaf* reaches, but does not croſs the *fa* or *ta*.

IT is not unuſual, to place in the hollow of letters, which poſſeſs a large curve or ſweep, ſome others of the word or ſentence; as *Dureegh*, alas! No. 134; where *D* and *R* are in the hollow of final *Ghain*, and the points of the letter *ya*, irregularly thrown below.

IN *Dilruba*, before mentioned, No. 121; the *Ra* and *Vaw* are in the hook of *Lam*; and in *Nakaſh*, above quoted, No. 131, the curve of one final *Shin* is placed within that of another.

IN the words *Yek Guftar*, one ſaying, ſpeech, converſation, &c. No. 135; the letters *Gfta*, of the ſecond word are written within

within the hook of the preceding *Caf* of *Yek*; the *R* of *Guftar* placed ſo as to appear part of the firſt word.

IN No. 80, before quoted, the final *Nun* of *Chun*, contains that of the ſecond word *Men*.

I BEFORE obſerved (in the ſecond Chapter, under the reſpective letters) that in many manuſcripts, the letters *Dal*, *Ra*, and *Vaw*, are haſtily written, and may be often, at firſt ſight, miſtaken one for another: it accordingly happens that from the accidental concurrence of words, principally compoſed of theſe letters, and the neglect of a proper diſtance between the words, ſome very ſtrange and confuſed appearances reſult: we will, for example, ſuppoſe the words "*Ora door awurd az doo rud*," to be negligently written as in No. 136; where the confuſion occaſioned by the reſemblance of the letters *R*, *D*, and *Vaw*, is increaſed by the turning of the lower part of unconnected *Alif*. (See that letter in the ſecond Chapter.)

The ſame difficulty ariſes from the ſame cauſe in reading Hebrew; and many ſerious miſtakes have been occaſioned by the reſemblance of the letters *Beth* and *Caph*, *Daleth* and *Reſh*, &c.*

AND here I ſhall remark, that many letters of the Arabic alphabet, ſtill retain, in ſome meaſure, the form of their originals in the parent Hebrew: we can eaſily trace the *Daleth* in

* Conſult the various works of the learned Bochart, Hyde, Lud: de Dieu, Pere Simon, and others.

the

the more curved body of *Dal*: the ſame nearly of *Reſh* and *Ra*: and the *Zain* as in the *Vaw*, with its broad head, has ſuffered very little alteration; and the three teeth of *Sin* and *Shin*, have only ſunk into the indentures of the correſponding letters which bear the ſame names in the *Niſkhi* alphabet: But this remark encroaches on the department of the Arabian Antiquary, and I return to my ſubject, the Graphical difficulties of Perſian manuſcripts.

IN many fine writings, where ſeveral letters are expreſſed by mere hair-ſtrokes, ſome combinations produce a very confuſed appearance, as in the words "*Gulzar-e-Irem**," the Roſe-bower, or garden of Irem, No. 137, where the point of *Za* touches the top of *Lam*, and the grammatical mark, which ſhews the former of two ſubſtantives to govern a genitive caſe, is placed between the words *Gulzar*† and *Irem*; and being like the letters *Ra* and *Alif*, expreſſed by a fine hair-ſtroke, occaſions ſome confuſion in the appearance of the whole.

* This garden or paradiſe of *Irem*, is frequently alluded to by the Mahometan poets; it is ſaid to have been planted in Arabia Felix, by an ancient and very impious king, whom Mohammed in the Koran, ſpeaks of with horror; this prince, wiſhing to be regarded as more than mortal, introduced all thoſe who reſpected him as a Divinity, into this terreſtrial paradiſe, where they enjoyed all that was delicious and capable of gratifying the ſenſes.—See D'Herbelôt Bibl. Orient. art. Iram.

† This mark gives the ſound of *e* or *i* ſhort, and anſwers to the *Caſra* of the Arabs.—See Jones's Perſian Grammar, p. 10 and 18, and Richardſon's Arabic Ditto, p. 12.

ALSO in the words "*Buzruk gurdaniden*," to cauſe to become great, large, &c. No. 138; in which example the point of *Za* almoſt touches the oblique ſtroke of *Caf*, which is ſeparated from its perpendicular one; (ſee Letter *Gaf*, or *Caf*, Chap. II.) and within its hook or hollow, the *GRD* of the ſecond word *Gerdaniden* are placed: the *Alif* of this word under the *Nyd*, the points of *ya* being thrown under the *Alif*, and the final *Nun* above all.

As in ſome Arabic manuſcripts, although the abſence of points ſufficiently diſtinguiſhes ſuch letters as *Hha*, *Sin*, *Ra*, &c. yet the writer frequently places over theſe characters certain marks which denote that the abſence of the points is not occaſioned by his inaccuracy*: So in the Perſian word *Beroon*, out, No. 139; leſt it ſhould be thought that over the long daſh between *ya* and *ra* any points ought properly to have been placed, a little mark or character is uſed for the ſame purpoſe as thoſe above-mentioned in the Arabic writings: but as the moſt excellent Grammarian Erpenius obſerves, ſuch marks are ſeldom uſed in modern writings, and to be found only in manuſcripts moſt accurately written†.—Of this deſcription, indeed, is the manuſcript from which the example is

* See, "Erpenius's Arabic Grammar," p. 7. 4to, 1636.—"Waſmuth's ditto, p. 3.—and "Walton's" ingenious "Introductio ad lectionem linguarum Orientalium," p. 61, Duodecimo. London, 1655.

† "Hæc tamen hodie rarò et non niſi in accuratiſſimè Scriptis obſervantur."—Erpenii Gram. Arab. 7.

given:

given: a beautiful copy of the celebrated Romance by the Poet *Jaumi*, intitled the "Loves of Joſeph and Zeleekha"

FROM the careleſſneſs of the writer, ſhould any letters be forgotten or omitted, they are generally ſupplied either over or under the line, as near as poſſible to their proper places: thus in the phraſe, "*Chè arzoò daree?*"—what deſire haſt thou? what do you want? &c. No. 140, in which the *Ra* and *za* of *arzoo* were forgotten, and afterwards written below the line, the point of *za* being placed above it; and the *Ra* of *Daree*, which had been omitted, is placed above the line, and over the *Alif* of that word.

MISTAKES are ſometimes corrected as with us in haſtily written manuſcripts, by drawing ſeveral ſtrokes acroſs the erroneous word or paſſage, and referring by a mark (as given in Plate V. No. 1) to the margin, where the word or paſſage in queſtion is correctly written.

OF two nouns ſubſtantive, the former governing a genitive caſe, is generally marked in well-written books, by the Arabic mark *Keſra* or *Caſra*, and known in pronunciation by a ſhort kind of ſound which may be expreſſed as *a* quick, *e* or *ee* or *ei* ſhort*; as in *Gulzar-e-Irem*, before quoted, No. 137:

* Sir Wm Jones (Perſ. Gram. p. 18) calls this *Keſra* a ſhort *e*.—Mr Hadley in the Introduction to his Perſian Vocabulary, page 17; expreſſes it by *ee* or *ei*;—and Mr Richardſon, in the preface to his Dictionary, ſecond vol. p. vi. ſeems to give the preference to *a* ſhort; there are caſes, I believe, in which it is beſt written by *i* ſhort.

Deſt-a-Sâdi, the hand of Sadi, No. 107; and in the line given in Plate VII. No. 1: in the words *Javab-i-Skander*, the anſwer of Alexander: as the reader will find explained in the ſixth chapter.

WHEN two words come together compoſed of the ſame letters, but whoſe vowel-points are different, and conſequently their meanings, it is uſual in well-written manuſcripts to mark the vowel points, and thereby aſſiſt in aſcertaining the ſenſe: for the three letters *DRD*, with *Fatha*, pronounced *Derd*, ſignify grief, pain, affliction, &c. The ſame letters marked with the vowel-point *Damma*, are pronounced *Durd*, and mean dregs, ſediment, &c. I have choſen theſe words for an example becauſe they occur in the engraved Specimen (frontiſpiece,) laſt line, the explanation of which the reader will find in the laſt chapter.

CHARACTERS anſwering to our periods, commas, full ſtops, &c. are unknown in Perſian writings: the end of a line in verſe, is ſometimes marked, even though the ſenſe be not complete, by little figures, of which, examples are given in the following plates. But in proſe, eſpecially where the ſentence is quite finiſhed, and a new ſubject perhaps commenced, no orthographical mark, or other character, is uſed to aſcertain the ſenſe, but the words probably are crowded on each other. To this general remark, however, I have met with one or two exceptions, which will be found in the explanation of Plate V.

No.

No. 6; and No. 7, Chapter V. In the former number of which examples, the abrupt ſenſe is marked by two little points or ſtrokes; in the latter, by a vacant ſpace left between the ſentences.

THE word *Allah*, GOD, and other Arabic words or ſentences, occurring in Perſian MSS. are frequently marked by their vowel points, and it is to be obſerved, that quotations from the Koran*, or other ſerious works in the Arabian language, are not only in general diſtinguiſhed by their vowel-points and orthographical characters, but affect a more upright and ſquare appearance than the Perſian *Tâlik* hand, and ſometimes are written in the original *Niſkhi*.

* It ſeems undecided among European writers, whether the article *al*, in Arabic, prefixed to the word *Koran* or *Coran*, ſhould in our tranſlations be omitted as redundant after the Engliſh article, or whether it ſhould be retained and uſed with that, according to the practice of Herbelôt, and other eminent Orientaliſts. Of this latter opinion, moſt of our modern Engliſh writers ſeem to be; yet, although I own, that from habit, both the eye and ear decide in favour of the article, and that in Latin, it may be uſed with elegance, I agree with thoſe Orientaliſts who ſuppreſs it, the ſenſe being perfectly complete without this repetition of the article. I was of this opinion long before I knew that it was ſupported by Monſieur Savary, who, in the preface to his French tranſlation of the work in queſtion, explains his reaſon for adopting it. Although cuſtom had authorized and rendered familiar the uſe of the *al*, yet being a grammatical impropriety, he ſuppreſſed it, and thinking it never too late to diveſt one's ſelf of ill founded prejudices, he writes the word, *Coran*. "Perſuadé qu'il eſt toujours temps de s'affranchir du joug d'un uſage mal-etabli j'ai écrit, *le Coran*." Savary's Coran, 2 vols. Duodecimo. Amſt. 1786. Page V.

OF the numerical figures and their various combinations into hundreds and thouſands, I ſhall ſay but little; Sir William Jones, in his moſt admirable Grammar, p. 91, having rendered any remarks by me on that ſubject unneceſſary. I have given in Plate V. No. 8; the Perſian figures as written in a fair manuſcript before me, becauſe ſome little difference of form appears in them, particularly the 4 and 5, from thoſe in the Grammar; and I ſhall only remark, that in moſt writings, where the word *Seh*, three, is expreſſed by letters, it is uſual to place over the ſtroke of *Sin*, the numerical figure of 3, thus:

MARKS of reference and characters, diſtinguiſhing poetry, are generally written in red ink; the moſt common are given in Plate V. No. 1; and explained in the next chapter.

BY aſcertaining the number of pages in a Perſian book, and counting the lines in any one page, it is eaſy to diſcover the exact number of lines contained in the whole volume, as every page (except perhaps the firſt and laſt) is ruled with an equal number.

A CATCH-WORD at the bottom of the right-hand page, generally leads the reader to the beginning of the left, and this catch-word is often written obliquely, as in the engraved ſpecimen, (Frontiſpiece,) ſee Chapter VII.

THE pages are frequently ruled with golden lines, blue or red ink, &c. Verſes are generally written in two columns, as deſcribed in Sir William Jones's Grammar, 146; each couplet being

being divided equally, and each member of a couplet forming part of a column, as will appear in ſome of the ſpecimens annexed; but two rows of couplets, that is, four columns, are found in many MSS. and each column, whether the page contains four, or only two, is generally ſeparated from the next, by blue, red, or golden lines. The ſtrokes of ſome letters are often found to exceed or encroach upon thoſe lines, an inſtance is given in Plate VII. No. 5; Plate VIII. No. 1; and the Frontiſpiece.

VERSES in four columns are to be read in the following order, from right to left:

4 3 2 1

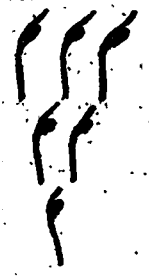
IN ſome caſes, ſuch as a marginal quotation, want of room, &c. a diſtich or tetraſtich, is often written, as with us, one line or member of a couplet over the other.

THE tranſcribers generally conclude their work with the words, "*Tummet tummam al kittaub*, &c." "the book is com-"pletely finiſhed," frequently adding the author's name, with benedictions, the *taurich*,* or date, and often the titles of the

* Like the books printed among us in the early ages of the typographical art, the day and name of the month are often mentioned, and in ſome MSS. even the hour of the day or night on which the writing was finiſhed, a cuſtom probably borrowed from the Arabs, (ſee Caſiri's Bibl: Arab: Hiſpana: Vol. I. pref. 7. Folio. 1760,) and perhaps from thoſe *Hiſpano-Arabic* authors, the practice of placing at the end of books, the date and printer's name, &c. was firſt introduced into Europe.

reigning

reigning prince; ſometimes to fill up the laſt page, they place the letters, *ta* and *mim*, (forming the Arabic word *Tumma*, which is the ſame as *Finis*, or the end) in this manner:



not unfrequently omitting, as in the preſent example, the diacritical points of *ta*.

BUT as the various combinations and contractions of letters, their irregularities, and graphical difficulties, are merely the ſubject of this work, and exactly the ſame, whether compriſed in one, two, or four columns, in lines oblique or horizontal, ornamented or plain, I ſhall not ſwell this volume to an unneceſſary bulk, by a multiplicity of examples; but proceed in the next chapter to explain the engraved ſpecimens, which will beſt illuſtrate the obſervations here miſcellaneouſly thrown together.

CHAPTER

CHAPTER V.

EXPLANATION OF THE MISCELLANEOUS SPECIMENS.

PLATE V. No. 1.

THE ſeven upper characters in this number, and others which the reader will ſoon become acquainted with, are uſed as marks of reference or diſtinction, and the explanation of the paſſage referred to is generally found between the lines, or in the margin.

THE four figures in the third line are moſt commonly written in red ink, and denote that a paſſage in verſe is immediately to follow: of this an example is given in the next plate. The loweſt figures of this number are uſed, even in books of proſe, to fill up a line, leſt a blank ſpace ſhould hurt the eye, and deſtroy the uniformity of the writing.

PLATE V. No. 2.

"*Biſmillahi 'a'rrahiman' ar'raheem,*" "*In the name of God, the clement, and the merciful.*" This ſentence, although Arabic, is prefixed to almoſt every book in the Perſian language, whatever the ſubject of it may be; it is the commencement of the *Fateha*, or opening chapter of the Koran, and is placed at the

head of every other *Suret* or chapter of that work, except one.* In this ſentence it is to be remarked, that the particle *b*, *in*, expels the *Alif* of the word *Iſm*, "a name," and that the letter *Sin*, in that word, is prolonged by a long daſh connecting it with *b*, and the final *Mim*. In this ſentence alone, the *Alif* of *Iſm* ſuffers an eliſion: in any other it ſhould be expreſſed†. According to the original orthography, this ſentence would be thus written:

"*Bſm allh alr-hhmn alr-hhym.*"

THE ſecond *Lam* in *Allah*, is expreſſed as very ſhort, which I before remarked under that letter in the ſecond Chapter: and the *hha* of the laſt word, is prolonged by a long daſh to correſpond with that of *Sin* in the firſt.

PLATE V. No. 3.

"*Niſheſtun-e-Sultaun Skander ber takht-i-padiſhahy bejau èe-i-padir khood.*"

"THE ſitting of Prince Alexander on the royal throne, in the "place of his father."

THIS, and the two next numbers, are ſpecimens of the manner in which the heads of chapters are uſually written; in

* The ninth chapter; for this omiſſion, the Mahometan doctors account, by ſaying, that as this ſentence beſpeaks mercy, it would be miſplaced at the head of a chapter denouncing vengeance. See Savary's Coran. Vol. I. p. 205.

† De particula *h* inſuper notandum quod in pervulgata illa ſententia, &c. &c. Waſmuth's Arab. Grammar, p. 75.

the

the preſent example, the vowel-point *Damma*, giving the ſound of *o* or *u*, is placed over the firſt letter of *Sultaun*; the diacritical points are generally blended together, and thoſe of *pa* in *Padir*, expreſſed by a turned figure, as mentioned in the third chapter, and given in Nos. 99, and 102, plate III. The remarks ſcattered through the foregoing chapters of this work, will enable the reader to decipher without any difficulty, the words of this example; but as an additional help, I ſhall give them here diveſted of vowels, and exactly according to the original orthography, viz:

"*Nſhſtn Sltan Sknder br tkht padſhahy bjay pdr khud.*"

FROM the *Skander Nameh*, one of the moſt celebrated Romances of the Eaſt, the example above given, has been extracted. This work contains the hiſtory of Alexander the Great, written in admirable poetry, by *Nizâmi*, who, to a great deal of Perſian imagery and fable, has added, in this excellent poem, much curious hiſtorical matter, in ſome reſpects, founded on, and in others, widely differing from, the Greek and Latin hiſtories of the Grecian prince. Of this work, as I before mentioned, I am fortunate enough to poſſeſs ſeveral fine copies; but two particularly valuable, from a multiplicity of notes, marginal, and written between the lines in a moſt minute

and elegant hand. Without the aid of the anonymous Perſian commentators, many paſſages, I confeſs, would have ſtill been to me extremely difficult and obſcure; and it is hardly to be expected, that a mere European reader, without ſuch aſſiſtance, could perfectly comprehend the frequent alluſions of the poet, to remote hiſtory, and ancient Oriental mythology, or the variety of proper names that occur in almoſt every page, both of perſons and places, and the terms uſed in ſpeaking of painting, muſic, geography, &c. &c.

So very ſlight is the mention which M. D'Herbelôt has made of this celebrated poet*, and ſo imperfect the liſt which he has given of his writings, in the *Bibliotheque Orientale*, that I am induced to believe it was the purpoſe of that excellent Orientaliſt to ſpeak more fully of him, as of ſeveral other Perſian authors, in ſome diſtinct work. He flouriſhed in the ſixth century of the Mahometan Æra†, and the following diſtich, from an elegy of *Hafiz*, (which accidentally preſents itſelf in a beautiful manuſcript copy of his *Divàn*) is now, I believe, for the firſt time, adduced in print, as a teſtimony at once of our poet's excellence and antiquity:

نظم نظامی که چیز کهن ها ندارد چو او هیچ زیبا سخن

* Bibl: Orient: Articles *Nadhami* and *Nazami*.

† The twelfth of the Chriſtian Æra.

"Ze-

" *Ze nez'mi Nezami keh cherkh'i kohen,*
" *Nedared chu o heech zeeba'e ſekhun.*"

" THE poetry of *Nezami*, in the whole circle of ancient writers, has no " equal for grace and elegance of language."

OF his works I have ſeen no correct liſt; and although I poſſeſs three copies, apparently perfect, (and one eminently beautiful) yet I am ſtill uncertain of the exact number of his poems; one manuſcript is entitled the " *Five Treaſures of* " *Nezami*," and contains ſo many diſtinct compoſitions: in each of the other two are comprized ſix; but theſe do not correſpond with the liſt given in Sir W. Jones's Perſian Grammar (141, 3d edition.)

IN one place, already quoted, M. D'Herbelot mentions three of this author's productions, and the ſame number in another place; if all the works enumerated in theſe liſts are genuine, and alſo thoſe in my manuſcripts, the number of Nezami's Poems would amount to nine; yet among the *Deſiderata* in Eaſtern Literature, the late Preſident of the Aſiatic Society has mentioned a tranſlation in proſe, of " *The five Poems of Nezami**," That which I here particularly ſpeak of, I am induced from many circumſtances to regard as

* See Sir John Shore's diſcourſe, delivered, May, 1794, to the Aſiatic Society, at Calcutta, the Preſidency of which learned body he was called to on the death of Sir Wm. Jones, whoſe virtues and learning are the ſubject of this juſt and eloquent eulogium.—(European Magazine, April, 1795. Beſide the poems enumerated in the liſt of *Nezami's* works

as an hiſtoric record of conſiderable authenticity; and I have not adopted this opinion merely becauſe *Nizàmi* aſſerts, in the introduction to his work, that he had compiled it from the beſt and moſt ancient chronicles of the Hebrews, Greeks, and old Pahlavians*. But he ſkillfully rejects from his hiſtory of Alexander, many of thoſe vain traditions, and idle fictions, which even the great *Ferduſi*, the father of Perſian poetry, has admitted into his *Shah Nameh*, or "Book of Kings." Thus having mentioned ſome extraordinary relations concerning his hero, *Nezàmi* condemns them as "tales which wanted con-" firmation, in the vanity of whoſe ſtory there is no truth," —"*Guzaf-i-ſekhun'ra duruſty neboud*," and acknowledging his obligations to the hiſtorians of Greece, and to the venerable Bard of *Toos* abovementioned, he regards as fabulous the prodigious circumſtances which the former relate of the birth of Alexander, and rejects the tradition of *Ferduſi*, which by a ſtrange confuſion deſcribes the Macedonian as ſon of Daràb the Perſian king; and we find accordingly, that in the dying

works by Sir Wm. Jones, and Herbelôt, a ſhort, and by no means intereſting compoſition, is aſcribed to him in a printed catalogue of Perſian MSS. which I have lately ſeen; but after a cloſe inſpection, I have reaſon to believe that the learned and ingenious compiler of the liſt, has been miſtaken in aſſigning that trifling production to the venerable author of the *Skander Nameh*.

* See Chap. 6th of this Eſſay, Plate vii. No. 4.

ſcene of Darius, and his interview with Alexander, *Nezami* has ſuppreſſed the diſcovery that thoſe monarchs were brothers, which in the *Shah nameh* gives an air of fable to the whole narration.

THE hiſtoric poem of *Nezami*, therefore, muſt have eſcaped the ingenious *Teixeira*, who tells us that "the life and "actions of Alexander are celebrated as marvellous, by the "Perſians, and deſcribed in many books, both in proſe and "rhyme," &c.—yet that, "all thoſe writers agree in aſſerting "that he was not the ſon of Philip*."

COPIES of *Nezami's* work muſt have of late conſiderably multiplied, or it cannot have been that valuable hiſtory of Alexander, which, we are aſſured by a celebrated linguiſt, was ſo ſcarce, even among the Perſians, about three centuries ago, that Andrew Corſaili, an intelligent foreigner, who travelled in the eaſt, could never obtain a copy of it†.

* "La vida y hechos de Aſcander Zurkharnehen," (for the Arabic word *Zulkarnein*) "ô Alexandro, celebran los Parſios por maravilloſos, y tienen eſcrito dellos muchos libros "en proza y en rima, llenos de excelentes conceptos y ſentencias," &c.—"Todos los "eſcritores Parſios acuerdan que Aſcandar no fue hijo de Philipo, a quien ellos dizen "Faylakus," &c. &c. See Relaciones y Viage dende la India, &c. &c. Oct: Amberes, 1610. Lib. I. cap. 22.

† See the "Threſor des Langues," a very curious work, by Claude Duret, (p. 498.) *Yverdun*, 1619, Quarto, where we read in his old French, that, "André Corſali en ſon "voyage aux Indes, aſſeure avoir veu entre les mains des Perſans ſuſdicts, toute l'hiſtoire "du grand Alexandre en langue Perſane de laquelle, comme de choſe rare il ne ſçeut onc "en retirer une copie."

But

But I reſerve for a future and more convenient occaſion ſome remarks on the *Skander Nameh*, and a few extracts and tranſlations from particular and intereſting paſſages; and I proceed to explain the fourth ſpecimen of Perſian writing, given in the miſcellaneous plate.

PLATE V. No. 4.

"*Jung kirdun-i Ruſtem ba Sohràub, va kooſhteh ſhuden Sohraub az deſt-e Ruſtem.*"

"THE making war (or fighting) of Rúſtam with Sohraub, and "the killing of Sohraub by the hand of Ruſtam,"

IN this number I have given the title of a chapter from the celebrated *Shah Nameh*, or Book of Kings. The reader, who has peruſed with attention the preceding pages of this eſſay, will find no difficulty in deciphering this line, of which, as written in the original, the ſpelling is here given, viz.

"*Jng krdn Rſtm ba Shrab v kſhth ſhdn Shrab az dſt Rſtm.*"

I SHALL only here obſerve, that in the firſt word of this example *Jung* (war) the point of medial *Nun* is ſeparated from its letter by the intervening ſtroke of *Gaf*, and that the three laſt letters of *Ruſtam*, at the end of the line, are placed above the *Ra*, and the final *Ta* of the preceding word *Deſt*, the hand.

THE

THE work from which this example has been taken, is the moſt celebrated romance of the Eaſt, and has rendered immortal the name of its author, *Ferduſi* of *Toos*, who is ſtyled by orientaliſts, and well deſerves the honourable title of, "The Perſian Homer." It is a collection of the ancient traditions and Romantic ſtories of his country, containing in above ſixty thouſand couplets, a variety of heroic and amorous, hiſtorical and fabulous poems; a ſpecies of compoſition which has been always a favourite among the Perſians, after whoſe example, probably, their Arabian neighbours became lovers of romance *.

IT is certain, that above twelve centuries ago, in the days of Mohammed, the romantic ſtory of Ruſtam, which is the ſubject of the preſent example, and ſimilar tales, were popular in Perſia: returning from which country, an Arabian merchant, *Naſſer ben Hareth*, related them to his countrymen, and ſo delighted them by the narration of thoſe fictitious adventures, that they became diſguſted with the dull traditions of the Koràn, and *Naſſer ben Hareth* incurred the malediction of the prophet †.

* See the admirable "Oratio de Ingenio Arabum," by the late Profeſſor H. A. Schultens, Leyden, 4to. 1788, p. 30. "—— neque tam ex ingenio Arabico fluxit, "quam ex Perſarum atque Indorum cultiore ſapientia quæ inſigniter quoque adjuvit "naturalem ingenii proclivitatem ad fictiones et fabulas Romanenſes."

† See D'Herbelôt Bibl. Orient. Art. *Naſſer ben Hareth*, &c.

ALLUDING to compoſitions of this nature, an ingenious writer, who reſided among the Perſians, informs us, that "they have romances of famous heroes and their deeds, among "which are pleaſant rencounters, huntings, love-intrigues, "banquettings, deſcriptions of flowers and delightful groves, "emphatically ſet down," &c. &c *.

AND as I ſhall have occaſion in the courſe of this work to ſpeak of the battle here mentioned, between *Rùſtam* and *Sohraub*, and other romantic Perſian ſtories, I diſmiſs the ſubject for the preſent, and return to the diſcuſſion of manuſcript difficulties.

PLATE V. No. 5.

"*Bekhaub aumedun Euſoof aleyhi aſſalàm Zeleekhara, nubet ſuim ve "naum u mekaum oee daniſten ve b'akel u hooſh baz aumedun.*"

"The coming of Joſeph, (may peace be with him) in a dream "to Zeleekha the third time, and her learning his name and con-"dition, and her return to reaſon and underſtanding."

THE beautiful Zeleekha, whoſe amours with the patriarch Joſeph, are celebrated by the Poet Jamì, was ſo diſtracted by the violence of her love as to loſe all power of reaſon and recollection, and remain deprived of her ſenſes, till the appearance of the beloved youth, as above-mentioned, reſtored peace to

* Dr. Fryer's Travels, p. 369, folio, 1681.

her mind, and calmed the agitation of her ſoul. From a very fine copy of Jami's poem, I have extracted the lines given in this Number, being the title of a chapter, written in blue ink, and ornamented with lines of gold, &c. and in the frontiſpiece is given the beginning of the ſame chapter, as a ſpecimen of fine poetry, written in a correct and beautiful hand.

Of this title the letters of each word, are here inſerted, according to the Perſian original, viz.

" Bkhuâb âmdn Yuſf alyh alſlam Zlykha'ra nubt sum,"
" V nam v mkam uy Dânſtn v bakl v hûſh baz amdn."

BY the help of this mode of writing the Perſian, it will be eaſy for the reader to analyze and explain to his own ſatisfaction the graphical difficulties of this paſſage. In the word *Yuſuf*, of the firſt line, he will remark that the two points of *ya* are not ſituated under their proper letter, but thrown to the left under *Sin*, and that of *fa* final, in the ſame word, is placed over the middle of that character.

UNDER *Alſalam* are three points, which the reader will immediately perceive to be merely ornamental, and ſuperfluous, and ſuch as I before mentioned in the laſt page of Chapter the Third.

THE points of *ya* in *Zeleekhara*, are not placed exactly under that letter, but rather under the *Za* and *Lam*, and in the word *Nubet*, the points of final *ta* are thrown over that of the

N, and the point of *ba* placed under the ſtroke of final *ta*, which gives it the appearance of a final *ba*.

In the ſecond line the point of *N* in *nam*, is placed to the left of the *Alif*, and under the word *Daniſten*, are three ornamental and ſuperfluous points, like thoſe above-mentioned under the word *Alſalam*; the *D* and *Alif*, are under the *N* and *S*, and the point of the initial *N* not placed over its proper letter, but to the left of it.

Of *Kaf* in *Akl*, the left point is placed over the *Lam*, the *ha* of *hooſh*, is a little turn of the pen; and in the hollow of the *Shin*, are placed the *Ba* and *Alif* of *Baz*; the *Medda* of *Aumedun*, is ſituated over the *Alif* and *Za* of *Baz*, by which circumſtance, the point of *Za* is incloſed between the two *Alifs* of *Baz* and *Aumedun*, its own letter, and the *Medda* above.

Titles and heads of chapters, as the reader will perceive by this, and the two preceding numbers, are written in a larger character, and generally in red, blue, or golden letters, and according to the ſubject, in one, two, or more lines.

I must here remark, the general accuracy of the Perſians, who announce in the title of each chapter or ſection, its principal contents and ſubject. The negligence and inattention of the Arabian writers in this reſpect, are very ſerious defects, and ſtrongly reprehended by a moſt learned Orientaliſt, in a paſſage, which, as it deſcribes as well the faults of Perſian as of Arabic manuſcripts, I ſhall here inſert, in the words of the author,

"Nullus,

"Nullus, ut plurimum rerum index, nulla capitum ſumma, "(ſolemne Arabicis ſcriptis vitium) occurrit, explorandis, " enucleandiſque ſive in experienda multiplici, ambigua, intri- " cata ſcribendi forma; ſive in literis vetuſtate ipſa caducis at- " que aciem fugientibus perſpiciendis: adde vocales paſſim de- " ficientes, puncta diacritica per librariorum aut inſcitiam aut " incuriam ſæpius omiſſa, vel male præfixa. Adde mendoſa " vocabula, decurtatas ſententias, corruptas vel dubie exaratas " vel omnino præteritas Numerorum notas, aliaque id genus " ſcripturæ vitia que legendi atque intelligendi negotium quàm " difficillimum effecere adeo ut vatem potius quam lectorem " et interpretem non ſemel agere ſim coactus*."

PLATE V. No. 6.

" *Miſl too nedeedeham——bedeedem.*"

(A fair one) " Like you I have not ſeen——I have ſeen," &c.

IN this line, from a ſonnet of the poet Sadi†, the abrupt concluſion of the ſentence is marked by two little ſtrokes of the pen, and a blank ſpace is left between it, and the beginning of

* See the " Bibliotheca Arabico-Hiſpana, of the learned *Caſiri*, preface vi. Madrid, Folio, 1760, a moſt rare and valuable work, in two volumes, diſtributed only in preſents by the Spaniſh Court.

† For ſome account of this celebrated poet and his works, See Chap. IV. p. 56, 57, &c.

another

another ſentence, in which the lover declares that he had ſeen the loveliest fair one's of the earth, but none equal to the miſtreſs whom he addreſſes.

PLATE V. No. 7.

" *Maunend too audmy der afak*
" *Memkin neboud——peri nedeedem.*"

" No human creature in this world
" Was ever equal to you——I have not ſeen a fairy."

THIS diſtich is, likewiſe, from the poet *Sàdi*, and I give it as a rare inſtance of the concluſion of a ſentence aſcertained by a blank ſpace left between it and that which follows. Its graphical difficulties are ſo few, that the lines written *ad literam*, will explain them.

" *Mannd tu admy dr afak*
" *Mmkn nbud——pry ndydm.*"

THE extraordinary degree of beauty which the Perſians aſſign to the imaginary being called *Peri*, may be conceived from the extravagant compliment paid by the poet to his miſtreſs, in the firſt ſentence of this diſtich. Of the Peries I ſhall ſpeak

ſpeak more fully in the next chapter, and I ſhall in this place only obſerve, that ſo exceſſive in their admiration of beauty are the amorous Perſians, that thoſe who poſſeſs it in an eminent degree, are conſidered by them as ſomething more than mortal. Of this opinion is the celebrated poet *Khoſrù*, in the beginning of one of his ſonnets, from the Divan, or collection of his poems.

" *Khoobaun gumaun meber keh az awlad-i Admy' end*
" *Hour' end ya feriſhteh va ya ruah azem' end.*

" Think not that beautiful damſels are of the human race:
" They are houries of Paradiſe, or angels, or ſuperior ſpirits."

PLATE V. No. 8.

IN this number are given the Perſian numerical figures, as I have found them deſcribed in ſeveral well-written books. I have before remarked (page 70.) that when the word *Seh*, *three*, is expreſſed by letters, the numerical character is generally placed over the ſtroke of *Sin*. It is to be obſerved, that the Perſian numerical figures are to be read, as with us, from left to right.

IN the lower lines of this example are given, in Perſian figures, the dates of the laſt year, according to the Mahometan and

and Chriſtian Æras; or, as the latter is ſtyled in Aſia, "the "year of the Meſſiah*."

PLATE V. No. 9.

"*Neby ſad doſteh-e-reihaun peiſh bulbul*
"*Nekhahed khatereſh juz nekhet-a-gul.*"

"You may place an hundred handfuls of fragrant herbs and flowers before
"the nightingale:
"Yet he wiſhes not, in his conſtant heart, for more than the ſweet breath
"of his beloved roſe."

IN this couplet from the poet Jamì I have given an example of the fanciful manner in which the Perſians often write

* AN index of the correſponding years is prefixed to the ſecond volume of Richardſon's Arab. and Perſ. Dictionary, calculated to the year 1900 of our æra, of the Hegira, 1318.

THE learned Profeſſor Tychſen has given ſome rules for thoſe who wiſh to aſcertain the year of the Hegira, correſponding with any particular year of the Chriſtian æra. See his "Introductio in Rem Numariam Muhammedanorum," 8vo. Roſtoch, 1794. p. 36.

I HAVE before quoted this author, (p. 3.) whoſe knowledge of the Eaſtern languages is extenſive; and his peculiar ſkill in deciphering the moſt ancient and difficult Arabic inſcriptions, carved in the Cufic character, ſo ingenuouſly and honourably acknowledged by his learned antagoniſt, the Italian Abbè *Aſſemani*, Profeſſor of Oriental Languages at Padua, in his letter of November, 1788, wherein he ſays, "Vi ſiete un portento nel "decifrare cio che ad altri ſembra indicifrabile. Vi ſiete talmente addimeſticato colla "ſcrittura Cufica che non vè alcuno che poſſa uguagliarvi." See p. 32. Appendix Interpr. Inſcr. Cuf. among the Quatuor Opuſcula, &c. of Tychſen, before quoted, p. 3, Roſtoch, 4to. 1794.

ſome

ſome ſtriking paſſages, particularly in pages oppoſite to a miniature painting, or other embelliſhments. As this ſpecimen requires ſome explanation, I ſhall endeavour to point out and remove its principal difficulties, by a minute analyſis of every word, and enable the reader to aſcertain the exact number and arrangement of the letters, by the following lines, in which the original ſpelling is adhered to.

" Nhy ſd dſth ryhhn pyſh blbl,
" Nkhuahd khatrſh jz nkht gl."

IN the firſt word *Nehy*, the point of *N*, is not placed over its proper letter, and the final *ya* is without points; the *Dal* of *Sad* is little more than the termination of the thick ſtroke, connecting it with the preceding letter. See under *Dal*, in the ſecond Chapter.

IN *Doſteh*, the *d* is placed under the ſtroke of *Sin*, and the final *ha* expreſſed by a thick rounded turn of the pen, over which nearly is placed the letter *Ra*, beginning the next word *Reihaun*, where the reader will obſerve, that a long ſtroke ſerves for the body of *ya*, that its points alone diſtinguiſh it, and that theſe are rather placed under the *hha*. The *Alif* is a mere hair-ſtroke, and over the final *Nun*, are placed the two firſt letters of *Peiſh*; and the points of *Shin* in that word. Thoſe of *pa* and *ya*, are thrown together under the ſtroke of *Shin*, and in

the curve of *Shin*, is placed the point of the initial *Ba* of *Bulbul*. The medial *Ba* of *Bulbul*, has its point close below it; but that of the initial *Ba* is placed in the hook of *Shin*, belonging to the preceding word.

THE second line begins with *Khabed*, the negative particle *N* being prefixed, and for this particle, we find nothing more than a long hair-stroke, marked however by the diacritical point of *Nun*. That of *Kha*, is placed to the left of its proper letter, the *Alif* is a simple hair-stroke, the *ha* is a little reversed comma, joined to the final *Dal* by a turn of the pen. The point of *Kha* in *Khatr*, touches the top of *Alif*. The *Ra* is abruptly joined to the *Ta*, and the points of final *Shin*, are thrown over the first indenture of that letter.

THE point of *Jim* in *Juz*, is placed in the hook of the preceding *Shin* of *Khaterſh*, and the point of *Za* low down, and to the left side of the letter.

IN the word *Nekbet*, the point of *Nun*, is not exactly over its letter, and the body of *Caf*, is expressed by a longer stroke than is usual, the upper or oblique stroke is a little inflected, and the lower part of the letter joined to the succeeding *ha* in a very sudden and abrupt manner. The *ha* runs into the final *ta*, by a turn of the pen.

THE *Gaf* of the word *Gul*, is described as a small circle, adhering to the perpendicular stroke of *Lam*, with its oblique stroke proceeding from it.

THE

THE exceſſive delight which the Perſian nightingale derives from the enjoyment of the roſe's fragrance, affords a thouſand beautiful alluſions and allegories to the eaſtern poets: In a line from one of the ſonnets by the celebrated Sàdi, he pays to his miſtreſs the moſt delicate compliment that a Perſian lover could expreſs, by ſaying,

"*Bulbul ar rooee too beened tulb-e- Gul nekund**."

"Should the nightingale once behold thy beauteous face, he would no "longer ſeek his beloved roſe."

To account for this allegorical paſſion entertained by the nightingale for the roſe, and which is the ſubject of ſo much beautiful imagery in Perſian poetry, we muſt conſider that the plaintive voice of that ſweet bird, is firſt heard at the ſame ſeaſon of the year in which the roſe begins to blow; by a natural aſſociation of ideas, they are therefore connected as the conſtant and inſeparable attendants of the ſpring. It is probable too, that the nightingale's favourite retreat may be the roſe garden, and the leaves of that flower occaſionally his food: but it is certain that he is delighted with its ſmell, and

* The word in this line which I have here written *ar*, according to the Perſian orthography, is a contraction of *agur* if; moſtly uſed in poetry.

ſometimes indulges in the fragrant luxury (if I may be allowed the expreſſion) to ſuch exceſs, as to fall from the branch, intoxicated and helpleſs, to the ground*.

PLATE VI. No. 1.

—" *Chunauncheh herdoo ajz keſhtend—Nuzim—*
" *Bedil goſt Ruſtam keh imrooze jaun,*"
" *Bemauned bemen zendeham jawedaun*"—
" *Hemidoon bedil goſt Deev-i-ſepeed,*
" *Keh az jaun-è ſhireen ſhudem na'aumeed.*"—

" *Chun her doo as guſhty giriftun hail ſhudend ſâaty derung*
" *Nemudend; Ruſtam deed keh az khoon-a-Dive rooe-e-zemeen gùl*
" *ſhud.*

IN theſe lines I have given the words, (though not arranged in the ſame order as thoſe in the engraved ſpecimen) of a paſſage from a Perſian manuſcript, deſcribing the ſingle combat of the celebrated *Ruſtam*, with his very formidable antagoniſt, the *Dive*, or *Dew-Sepeed*; they fought with unre-

* See Jones's Remarks on this ſubject and a beautiful paſſage from the *Shah Nameh* of Ferduſi, in his Latin Commentaries on Aſiatic poetry, p. 140, &c.

See alſo the *Religio Veterum Perſarum* of the moſt learned Hyde, p. 342. (Oxf. 1700) " Cæterum in Oriente Luſciniæ Roſas odorari ſolent, â roſa ad roſam volando et " odorando, donec planè inebrientur et cadant, ita ut a quovis capiantur," &c. &c.

mitting

mitting fury for a conſiderable time,—" So that" to uſe the words of the ſpecimen: "—They both became weary and faint." " POETRY—" In his heart (to himſelf) ſaid Ruſtam, Oh that this " day my life, may remain with me, and I ſhall ſurely live for " ever!"—At the ſame time the *Dive-Sepeed* ſaid within himſelf, " Alas! I have no hope of ſaving my precious life."—" When after a long and dreadful ſtruggle they pauſed for a " while, Ruſtam perceived, that from the blood of his adver- " ſary, the earth was ſtained with purple, or that the face of " the earth had aſſumed the colour of roſes."

TO render the deciphering of the original as eaſy as poſſible to the beginner, I ſhall here give the Perſian words, placed exactly in the order of the engraved ſpecimen, and as in that diveſted of their vowels:

1. " Chnanch hr du ajz kſhtnd—NZM—bdl gft Rſtm kh amruz jan :: bmand
2. " bmn zndham javdan :: hmydun bdl gft dyv ſpyd :: kh az jan
3. " ſhyryn ſhdm naamyd :: chun hr du az gſhty grftn
4. " hayl ſhdnd ſaaty drnk nmudnd Rſtm dyd kh az khun
5. " dyv ruy zmyn gl ſhd."

THE writing of this ſpecimen, although ſufficiently accurate, is far from being elegant: the points of the two *Chims* in the

the firſt word are confuſed, as are thoſe of *Pa* and *Ya*, in *Sepeed*, (ſecond line.) The reader will perceive, that throughout the whole example, final *Ya* is deſtitute of points. In the word *Ruſtam*, which occurs both in the firſt and fourth lines, the indented ſtroke of *Sin* is brought above the *Ra*. In the laſt word (*Bemaned*) of the firſt line, as in the firſt word (*Bemen*) of the ſecond, the initial *Ba* is to be known by little more than its point. In the third line, the letters *Shin*, *Ya*, and *Ra*, of *Shireen*, are run abruptly one into another; and the laſt word of that line, the *Ra*, proceeds in almoſt a ſtraight line from the lower part of *Gaf*.

THIS, and the two other examples given in the ſame plate, are from manuſcripts written in the coarſe and haſty manner of the Indian Munſhees: the reader muſt not expect, therefore, in ſuch writings, to have his eye delighted with graceful flouriſhes, minute hair-ſtrokes, or elegant combinations.

AMONG the moſt celebrated romances of the Eaſt, whether founded on hiſtory or fable, the *Shah-nameh*, or Book of Kings, which unites both, is juſtly eſteemed the firſt: and has gained the ſame degree of fame to its immortal author, *Ferdooſi* (or *Firdauſi*) among the Perſians, as the compoſition of the Odyſſey and Iliad, has done for Homer among the

Greeks *. Like theſe, the Perſian poem deſcribes kings and heroes, protected or perſecuted by ſuperhuman powers: relates the adventures of perſonages who never exiſted but in the poet's imagination: and of others whoſe exiſtence is dubious, though not improbable. The *Shah Nameh*, however, deſcends to the ages of kings and heroes, whom authentic hiſtory acknowledges.

BUT in the preſent ſpecimen, the poet deſcribes the dreadful combat of the famous *Ruſtam*, who may be ſtyled the Perſian Hercules, with an imaginary being endued with preternatural qualities; which, in ſome reſpects, may be found to correſpond with the Demigods of Greece, though not in all; and particularly in the eſſential qualification of immortality.

FOR, although the *Dives* are ſuppoſed to live very long, yet, like the gentle *Peries*, another creature of Perſian imagination, their lives are limited; and, from the deſcriptions of their battles, we find that they were obnoxious to the blows of an human foe. From the malignancy of their nature, the Dives waged war not only with mankind, but perſecuted with unremitting ferocity the Peries, a race of beings to which they were as oppoſite as imagination can conceive; differing in all reſpects, ſex, diſpoſition, and appearance: the Peries being

* FOR anecdotes of Ferduſi, See the "Anthologia Perſica," p. 80, &c. 4to. Vienna, 1778; and, "Champion's Poetical Tranſlation of Part of the *Shah Nameh*," 4to. 1791.

female,

female, gentle, amiable, and beautiful: their enemies, the Dives, all males, cruel, wicked, and of the moſt hideous aſpect *.

BUT I find that the idea of *Dive*, or *Dew*, is very vague, even among the Perſians, as indeed muſt ever be the caſe where poetic fancy can add properties and attributes at will. In a manuſcript before me, which mentions the *Ghùl* (or ſpecies of dæmon, ſuppoſed to dwell in deſarts, or church-yards, and to devour men and beaſts) under that word ſome Perſian annotator has written *Dive*, as ſynonymous, or rather, as the word in Perſian approaching neareſt to the ſenſe of the former, which is Arabic.

AND the poet Nizàmi, in the beginning of his *Skander Nameh*, implores the divine protection againſt the *Dive*, or *Dew*; as it were the great *Dive*, which a marginal note explains by *Shëetaun*, Satan, or the Devil. This word is Arabic, from the Hebrew שָׂטָן the proper Perſian name being *Aherimàn*, for which the word *Dive* is now generally uſed †.

* The idea which the Aſiatics entertain of thoſe imaginary beings, is very plainly expreſſed in the following deſcription of their painted repreſentations. "At Lahor in "the Mogul's Palace, pictures of Dews or Dives, intermixt in moſt ugly ſhapes, with "long hornes, ſtaringe eyes, ſhagge hair, great fangs, ugly pawes, long tailes, with "ſuch horrible diſformity and deſormity, that I wonder the poore women are not "frightened therewith."—See William Finch's Obſervations, &c. in Purchas's Pilgrims, Vol. I. 433. in 5 vols. folio. 1625.

† "PESSIMUM humani Generis hoſtis—apud moderniores is vocatur Div." &c. Hyde's "Relig. Vet. Perſ. 162."

THE

THE manuſcript from which I have extracted the ſpecimen in queſtion, is an abridgement of the great *Shah Nameh*, by Ferduſi; a work written entirely in verſe, but here abridged in proſe, with paſſages of the original poetry occaſionally interſperſed.

THE combatants *Rùſtam*, and the *Dive Sepeed*, or White Dive, had fought for a conſiderable time, with nearly equal ſucceſs; for we read in this paſſage, that weary and exhauſted they ſuſpended their blows, and each within himſelf deſpaired of eſcaping from his adverſary's ſword: "If he could ſurvive "that day, the Perſian warrior would conſider himſelf as im-"mortal,"—and the Demon deſpaired of ſaving his "ſweet "life*". Of this, the hero *Ruſtam*, ſoon deprived him, for ſeeing the ground ſtained by the blood that guſhed in torrents from the monſter's wounds, he ruſhed on him with confidence and renewed vigour, flung him to the earth, and tore his malignant heart from the mutilated and hideous corſe: this combat is the ſubject of a painting, which lately ornamented the entrance into a public building at Shirauz†.

* A Grecian hero, in nearly the ſame predicament, uſes a ſimilar expreſſion: the *Jaun Shireen* of *Ferduſi*, is the φιλον ἦτορ of Homer, in the ſpeech of Hector, who had almoſt expired, in conſequence of a wound received from Ajax. Iliad, B. 15, 251.

† "At the door of the Ark, is a painting done in very lively colours, repreſenting the "combat between the celebrated Perſian hero *Ruſtam* and *Deeb Sifeed* or the *White Dæmon*. "The ſtory is taken from Ferduſi's Shah Nama, and the figures are at full length, but "ill proportioned." Francklin's Tour from Bengal to Perſia, p. 55. Lond. 8vo. 1790.

OF the many romantic ſtories concerning Ruſtam, it is highly probable that ſome hiſtoric facts have been the foundation, though the authentic records of them cannot now be found, or if they ſtill exiſt, muſt remain unexplained, till a key be diſcovered to the Perſepolitan inſcriptions. His fame, as an extraordinary hero, was celebrated in the Romances of Perſia, (as I before mentioned, p. 81,) above twelve centuries ago; he is ſuppoſed by ſome, to have been contemporary with Artaxerxes, or Ahazuerus; his tomb is ſtill ſhewn to travellers, and tradition has affixed his name to a gigantic figure cut in ſtone, near the ruins of ancient Perſepolis, now called *Chehelminâr*, or the "Forty Pillars."—And near the city of Shirauz, is an immenſe quadrangular monument, in commemoration of Ruſtam's victorious combat with the Deev Sepeed, or White Demon*.

* This is the *Kelâât-i Deev Sepeed*, or Caſtle of the White Giant, which Father Angelo, in his Gazophylacium Perſicum, p. 127, declares to have been the moſt venerable monument of antiquity, which he had ſeen in Perſia, "*Antiquita la più augusta ch' habbi io veduto in Perſia:*" built, according to tradition, on the ſpot where the Demon fell; by whom, probably, is typified ſome cruel and powerful tyrant, whom Ruſtam oppoſed and conquered. Gazoph: Perſic: Folio, Amſterd. 1684.

PLATE

PLATE VI. No. 2.

" *Jaihoon befatha nam'e rudi eſt der Balkh, wa der hedyz aumedeheſt*
" *keh chehar jawy az behiſht forud aumede'nd, Jaihoon, va Shaihoon, va*
" *Dejleh, va Forât, keh der Cufch eſt.*"

" JAIHOON, with the orthographical mark Fatha, is the name of " a river in Balkh: (Tranſoxania or Choraſſan) and it is tra- " ditionally ſaid that four ſtreams deſcend from Paradiſe: the " Jaihoon, the Shaihoon, the Dejleh, and the Euphrates, which is " in Cufa, or Chaldea."

THIS ſpecimen is given from a Ferhung, or Perſian Dictionary, (article *Jaihoon*) and will ſerve to ſhew how proper names are diſtinguiſhed in ſuch works. Over the word *Jaihoon*, *Shaihoon*, *Dejleh*, and *Forât*, are placed thoſe marks of diſtinction, already mentioned in the explanation of Plate V. No. 10.— A mark of the ſame kind is alſo placed over the beginning of one ſentence, and after the end of another in the ſecond line.— The words in the original order and orthography, are thus:

1. " *Jyhhun bfthh nam*
2. " *Rudyſt dr Blk u dr hhdys amdh aſt kh chhar Juy az*
3. " *Bhſht frud amdand Jyhun u Shyhhun u Djlh u Frat kh dr Kufhaſt.*"

IN the firſt word of this example, the reader will obſerve, that the body of *hha*, comes between the letter *ya*, and its diacritical points: in the word *Befatha*, the points of *ta* are rather placed over the final *hha*. In the ſecond line the *ya of rudy eſt* has not its points placed exactly under it; and the point of *Ba* in *Balkh*, is within the hollow of final *Kha*; the points of *hha* in *hedj* are not exactly under that letter, and the *Alif* of *Aſt* is below the *Sin* and *Ta*. The point of *Chim*, in *Chehar*, (for three points) is placed very low, and the *ha* expreſſed by a kind of upright comma; the point of *Jim* in *Juwy*, ſeems rather to belong to the *Vaw*. In the third line, the laſt ſyllable of *Amedand*, is placed at a diſtance from the former part of the word; the final *Nun* of *Shihoon*, has its point thrown above it; the final *ha* in *Dejleh*, as in the word *Keh*, both in the ſecond and third line, is expreſſed by a ſhort turn of the pen, alſo in *Cufeh*; the laſt word *Aſt* is divided, and the *Sin* and *Ta* thrown above the line. In Perſian Lexicons, the article or word to be looked for is written in red ink.

IN this ſpecimen of Perſian definition, we find the names of four very celebrated rivers, of which the *Jaihoon*, or *Gihon*, (the *Oxus*,) is the firſt in order. It riſes in the Province of Sog-

diana, among the mountains of Imaus, which ſeparate *Iraun*, or Perſia, from *Turaùn*, the country of the ancient Scythians. This River is alſo called *Amù*, by the Aſiatics, and *Bactros*, by the Greek and Roman writers, probably from *Bokhara*, a city and province which it bounds*.

THE waters of this famous River fall into the Caſpian or Hircanian Sea, which, from the bordering countries, has been called by the Perſians, "The Sea of Khoraſſan, or of Gilaùn—*Deriya-i-Gilauni.*"

AMONG his other titles, the Perſian Emperor ſtyled himſelf "Lord of the four Rivers of Paradiſe, which an ingenious traveller, (Sir Thomas Herbert, p. 225,) explains by "Euphrates, Tigris, Araxes, and Indus;" although in another place, (p. 243,) he acknowledges his uncertainty, whether theſe were the ſtreams that watered that happy garden; that the Euphrates and Tigris, were the principal rivers of the terreſtrial Paradiſe, is allowed by all writers. The *Jihoon*, or *Oxus*, as we have juſt ſeen, is ſuppoſed by ſome to have its ſource there, but as to the river *Shihoon*, as written in the

* The moſt accurate and ingenious Geographer of the preſent day, is not, however, of opinion that the modern *Bokhara* is the Baſtria of the Ancients: That it is ſuppoſed ſo, he conſiders, like many other prevailing notions, as a geographical miſconception.—See Rennel's Memoir of a Map of Hindooſtan. P. 199. Second Edition. Quarto. London. 1792.

ſpecimen,

48508

ſpecimen, I muſt confeſs my ignorance. I cannot affirm that it means the *Araxes*, which riſes in Armenia, to the Weſt of the Caſpian Sea; and I ſhould rather imagine that the points over the firſt letter were ſuperfluous, and that it ſignifies the *Sihoon*, or ancient *Jaxartes*, between which, and the lower part of the courſes of the *Jihoon*, or *Oxus*, lies that country called Tranſoxania formerly, and by the modern Aſiatics, *Mawer'-ul Neher*, "The Land beyond the River."

BUT ſo little has been done on the geography of thoſe countries, and ſo ignorant are we ſtill of the exact ſituation of the rivers which we ſpeak of, that a moſt learned writer takes particular occaſion to remark the peculiar obſcurity which yet hangs about them*; and even the celebrated Orientaliſt, M. D. Herbelôt, only tells us, that perhaps ("*peut-être*") the *Shihoon*, "is only another name for that river, which the "Ancients called *Jaxartes*, and the Arabs write *Sihoon*†."

OF the river Tigris, ſo celebrated by the Greek and Latin writers, the ancient name is no longer uſed, and it is now called

* "De Araxe—Magnam et hic fluvius Geographiæ obſcuritatem adtulit, dum diverſis adeò locis deſcribitur, &c."

"De Oxu et Jaxarte; Nuſquam major eſt Geographia obſcuritas et ignorantia quam in tractu qui mare ſive lacum et regnum Sinenſe interjacet."—See p. 541, and 544, of Is. Voſſius's Notes on Pomponius Mela. 8vo. Leyden. 1722.

†Biblioth. Orient. Art. "Scheikhoun;" "C'eſt peut-être le nom de la même Riviere que les Arabes appellent autrement Sihon, &c."

Dejleh;

Dejleh; the etymology of the former is traced to the Perſian word *Teer* an arrow, which the river, from its velocity, was ſaid to reſemble*. To this word the Greeks (according to their uſual cuſtom of adapting to their own idiom, all foreign, or as they ſtyle them *barbarous*, words) added the common termination of the nominative caſe *is*, and the interpolation of the Greek *gamma* may be accounted for by the probable gutturality of pronunciation with which the Perſians uttered the letter *R*.†

THE rapidity of this river's courſe is alluded to by Sadi, in an elegy which has been publiſhed with a Latin tranſlation. "The fame of my verſes," ſays the prophetic poet, "ſhall "ſpread over the world with greater impetuoſity than the current of the Tigris‡;" and the river Dejleh is celebrated in a particular chapter of a moſt excellent Geographical poem by *Khacani*.§

* "Tigris a celeritate quâ defluit, Tigri nomen inditum eſt quia Perſica lingua Tigrim ſagittam appellant. Quint. Curt.—See the various notes of Popma, Cellarius, Loccenius, and other learned critics in Snakenberg's moſt excellent edition of Quint. Curtius. 4to, 1724, lib. 4, cap. 9, 235.

† A guttural pronunciation of ſeveral letters, ſcarcely to be attained by foreigners, is a ſtriking characteriſtic of all the Eaſtern languages; the letter *ghain*, in particular, approaches in ſome inſtances to the roughneſs of a croaking *R*.—See Richardſon's Arab. and Perſ. Dict. Vol. II. p. 6.

‡ The original is given in the Anthologia Perſica, p. 50, 4to. Vienna, 1788.

§ The "*Tohfet al Irakein*," a fine deſcription in Verſe of the two *Iraks*, Arabian and Perſian Provinces,—See particularly the chapter intituled "*Der Suffet-i-Dejleh bezeret'e Bagdad*."

THE ancient Medes as well as Persians (according to Pliny) called an arrow *Tigris*, and a learned commentator on Plutarch contends that this is properly a *Medic*, not a *Persian* word*; but the two nations are confounded by most authors, on account of their vicinity. Yet, though all ancient writers agree, that the name, whether *Medic* or *Persian*, was imposed as expressive of the rapidity of this river's current, we find one traveller who calls them all in question, and asserts, that its stream is less swift, even than that of the Euphrates†.

"ON the banks of the *Dejleh*, "am I fallen," (says the plaintive poet *Jamì*) "unfriended, and remote from any habi-"tation, whilst a torrent of tears, like that of the rapid stream, "flows from my eyes‡." This river, from its conflux with the Euphrates, may be said to water the plains of Babylon, and I could never read the above-mentioned passage, in the original

* "Plin. VI. 27, and Maussacus in Not: ad Plut. de Flum.

† "Pietro della Valle, Epist. 17.

‡ The poet Jamì, dwells with much feeling on his sufferings in this place, for he repeats, in nearly the same words, the passage above given, in two poems of his Divaùn, and, I believe in others,—

"*Ber kunar-i Dejleh am auftadeh, dur az khan u maun,*
"*Wa az doo deedeh Dejleh-i khoon der kunar men ruvàn.*"

And one of his *Gazels*, or Sonnets, thus begins:

"*Ber kunar-i Dejleh dur az yar va mehjun as dyar,*
"*Darem as ashk-i chekur goon Dejleh-i khoon der kunar.*"

Persian

Perſian, without recollecting the beautiful beginning of that fine Hebrew pſalm or elegy, compoſed in a ſimilar forlorn ſituation, and expreſſive of the ſame feelings*.

FROM the original Chaldaic name פרת. The Greeks have formed their corrupt Εὐφράτης; for it is vain to ſeek the etymology of this word in a Greek compound.† The Perſians and Arabians ſtill call the river by its ancient Hebrew name, which they write, as in the engraved ſpecimen *Frât*.

THE celebrated current of the Euphrates, was divided, according to the Arabian geographer, whom *Bochart* follows‡, into five channels or branches, one of which led to *Cufa* in Chaldea; and on the banks of another, was ſeated the

* "By the waters of Babylon we ſat down and wept, &c. &c.——Pſalm cxxxvii. The beginning of Goldſmith's "Traveller" will alſo recur to one's mind, on reading the Perſian paſſage:

"Remote, unfriended, melancholy, ſlow,
"Or by the lazy Scheld, or wandering Po," &c.

† Thus Pliny would derive it from Εὐφραινῶν, *lætificare*, becauſe, in its ſtagnations, this river fertilized the ſoil, and thereby delighted the inhabitants of the adjacent plains. Derivations of this kind, are ſpoken of thus by the learned Selden—(*Diis Syris, Aſtoreth*) "Multo magis enim nugantur Greculi."—"Sua in lingua origines hujuſmodi ridicule quærentes"—and by another learned Orientaliſt, Relandus, (in his "Diſſert. de vet. ling. "Perſ: article Paradiſe"—)"Ridiculi ſunt Græci qui Paradiſi etymon ex ſuo "ſermone ducunt"—Yet Pliny's derivation ſeems borrowed from the more direct radix "of the Hebrew name פרה fructum ferre, &c.

‡ Geographia Sacra Phaleg. 38.—Cadomi, folio, 1646.

"*Golden Babylon*"* once the proud miſtreſs of the eaſtern world, being the capital of the Aſſyrian monarchy, which comprehended Syria, Meſopotamia, Chaldea, Perſia; in ſhort, except India, all the great nations of weſtern Aſia.

ON the banks of thoſe celebrated ſtreams, the נהרות בבל *Neheroth Babel*, or "Rivers of Babylon," of the royal Pſalmiſt, the perſecuted Jews hung up their uſeleſs harps, nor would gratify "thoſe who had led them captive into the "ſtrange land with melody, or with a ſong†." Thoſe banks were ſo thickly planted with willow trees, as the learned Bochart informs us, that the country of Babylon was thence ſtyled "The Vale of Willows‡" and on thoſe trees were ſuſpended the neglected and unſtrung lyres of the captive Hebrews.

AT Babylon, probably, the ancient Perſians learned the arts of magic incantation from the conquered Chaldeans§. The witchcraft of Babel is mentioned in the Koràn, and alluded to by numberleſs Arabian and Perſian writers; and to the Epoch of the Babylonian conqueſt, we may trace the multitude of Chaldaic words, that are to be found in the *Pahlavì*, or ancient language of Perſia.

IN the arrangement and names of the Rivers, as given in the engraved Specimen, we find a conſiderable deviation from

* "Βαϐυλων πολυχρυσος."—Æſchyl. Perſæ. † Pſalm. cxxxvii.

‡ Geogr. Sacr. Phaleg. 40. § See Potter's note to Æſchylus's Perſians."

the

the Moſaic account of Paradiſe, or at leaſt, the Hebrew names muſt have loſt their original ſignification, or, as is generally ſuppoſed, the Septuagint have been miſtaken, in making *Piſon*, to be the River *Ganges*, and *Gihon*, the *Nile*. But indeed, ſo vague is the knowledge we have of the terreſtrial Paradiſe, that although moſt writers agree, in ſuppoſing its ſituation to have been at the conflux of the Tigris and Euphrates, yet ſome have ſuppoſed it placed in Arabia Felix (as St. Auguſtine,) others near the North Pole, in Egypt, &c. &c. The four rivers mentioned by Moſes, which deſcended from it, were the *Piſon*, the *Gihon*, the *Hiddekel*, and the *Euphrates*; yet the learned Milton was conſcious of the uncertainty attending a particular deſcription of thoſe rivers, and the countries through which they flow, when, in the fourth book of his "Paradiſe Loſt," he wiſely contents himſelf with mention of the four ſtreams, "whereof needs no account."

THAT the Nile was one of thoſe rivers, ſeems to have been formerly a popular notion. I ſhall quote here a paſſage from an ancient Pilgrim's Journal, who travelled in the Holy Land, about the year 1400, the original manuſcript of which is preſerved in the Cottonian Library.

"In Egipt is a Citie faire
"That hight Maſſar or elſe Kare,*

* *Cairo*, or *Meſr*, the capital of Egypt, of which the Arabic name, (from the Hebrew) is ſtill *Meſr*.

" In the which mony chirches bee,
" And oon is of our Lady—
" De Columpna calleth hit is
" And ſent Barbara beriet there is
" There is a water of gret priſe
" That cometh out of Paradiſe,
" The which is calleth Nilus
" Men of that land thei ſaie thuse
" Alſo there is a gret Gardeyn
" Where that the Bawm groeth in," &c.*

THAT four rivers had their ſources in Paradiſe or Eden has alſo been a Rabbinical opinion: but they are deſcribed as very different from any of the rivers before mentioned—" thence" (ſays a Jewiſh author, ſpeaking of Paradiſe) " flow four ſtreams, to wit, of milk, of wine, of balſam, and of honey."† The rivers deſcribed by Moſes, a celebrated Orientaliſt believes to be the Phaſis, Araxes, Tigris, and Euphrates, among whoſe ſources in Armenia, he ſuppoſes the earthly paradiſe to have been ſituated‡; according to Milton it was placed on the banks of the Tigris; and his learned

* See " Purchas's Pilgrims," vol. ii. p. 1243. folio, 5 Vols, 1625.

† The words of this Rabinical writer are, in the original Hebrew,

ומושכין ממנה ד' נהרות אחד של חלב ואחד של יין ואחד של אפרסמון ואחד של דבש

See Dav: Millii Differt. de Mahamediſmo ante Mohamedem. p. 89. 4to, Leyden, 1743.

‡ Relandi Differt. de Situ Paradiſi Terreſtris, p. 4.

commentator

commentator (Newton) is of opinion that the united currents of that river, and the Euphrates, in the words of the poet,

> " Now divided into four main ſtreams,
> " Run diverſe, watering many a famous realm," &c.
> " Rolling on orient pearls and ſands of gold."—
>
> Par. Loſt, B. 4, 233.

BUT as a farther purſuit of antiquities would ſeduce me from my original plan, and encroach on the ſubject of a future publication: for accounts of Egypt, Aſſyria, and Perſia, I refer the reader to thoſe authors, who have treated of their ancient hiſtory: to Herodotus particularly for the deſcription of Old Babylon's extent and ſplendour; and to the learned Preſident of the Aſiatic Society, for Remarks on the Chaldaic Words, found in the Sanſcrit and Perſian languages*.

AND I ſhall cloſe my obſervations on this ſpecimen, by remarking the extreme reſpect and veneration in which great rivers have been held by all nations†. The Nile, whoſe

* See " Sir Wm. Jones's Anniverſary Diſcourſe, 1789."—Aſiatic Reſearches.

† The ancient Perſians regarded all rivers with extreme veneration, as we learn from Herodotus: (Clio) and the reſpect which they, after the ancient Cuthites, paid to fountains and ſtreams in general, became prevalent alſo among other nations, ſo as at one time, to be almoſt univerſal.—See Bryant's Analyſis of Ancient Mythology, and Beloe's Notes on Herodotus.

ſubſiding

ſubſiding waters left fertility on the burning ſoil of Egypt, was the moſt important object of public obſervation, and myſtically repreſented by various Hieroglyphics; and to the Ganges divine honours are paid, and the Indian is happy, who can expire on its ſacred banks. Our ancient claſſics always traced any celebrated current, to the copious urn of ſome river Deity; but the Mahometans, adopting the old traditions of Chaldea, which placed Terreſtrial Paradiſe on the banks of the confluent Tigris and Euphrates, and from a religious abhorrence of Polytheiſm, not being at liberty to derive their favourite ſtreams from any ſubordinate Divinity, have aſſigned to them at once a Paradiſaical ſource, and placed their fountains in the Garden of Eden.

PLATE VI. No. 3.

——"*Paureh az ſheb guzeſht: berby Rùſtam feriſh-i khaùb* "*keſteraneed: Rùſtam der khaùb ſhùd; baad az ſaàty deed keh Nazu-* "*neen mahe peiker az pes'a perdeh pidaw ſhud: Keneezy der peiſh o* "*ſhumaà bedoſt girifteh aumed, wa der peiſh Rùſtam neſheſt: NUSIM-* "*ze perdeh ber aumed yeky Mah-a rooee,*"——"*Chu khorſheed tabaun por* "*as rung u buee.*"

"Part of the night thus paſſed away; a ſplendid couch was "ſpread with cuſhions for Rùſtam, on which he laid himſelf down to "reſt; after a ſhort while, he beheld a beauteous damſel, lovely as the "moon,

" moon, who advanced from behind the tapeſtry, holding a lighted " taper in her hand, and placed herſelf near him :"—POETRY. " From " the hangings, advanced a moon-faced damſel, bright as the Sun, " with glowing complexion, and ſweet perfumes."

IN this ſpecimen, as in the firſt number of the ſame plate, the reader will remark, that the word *Nuzim*, (written always in red ink) denotes that a paſſage in verſe immediately follows, conſiſting of more than one couplet; the word *Beit*, is uſed when the verſe is of one diſtich only; in the preſent example, although I have given but one couplet, yet the word *Nuzim*, is applied, becauſe in the original, ſeveral lines of poetry follow: for the little figures incloſing verſes, ſee Plate, No. V. 1.

OF this ſpecimen, the principal graphical difficulties will be explained by the following lines, written in the order of the original:

Line 1 " Parh az ſhb gzſht
2 " Bray rſtm frſh khuab kſtranyd rſtm dr khuab ſhd bad az ſaaty
3 " Dyd kh naznyn mah pykr az ps prdh pyda ſhd knyzy dr pyſh au
4 " Shmaa bdſt grfth amd u dr pyſh rſtm nſhſt-*Nzm*-zprdh bramd yky
5 " Mahruy :: chu khurſhyd taban pr az rnk u buy."

THROUGHOUT this ſpecimen, it is to be obſerved, that the diacritical points of *pa*, as in the firſt word, and of *Shin*, as in the third and fourth words, are blended together and confuſed: over *Ruſtam*, the ſecond word in the ſecond line, is the mark *Damma*, giving the ſound of *o* or *u*; the points of *ta*, in *Ruſtum*;

Keſteraneed, Saaty, &c. are blended into one; and the points of *ba, fa, za, Nun*, &c. are out of proportion, large, as in the words *Az, Sheb*, and *Guzaſht*, of the firſt line, and, in almoſt every other word, where ſuch letters occur. Over the word *Khaùb*, in the 2d line, is written *Shud*, which, ſeemingly, the writer had omitted. In the word *Peikur*, (3d line) a long unmeaning ſtroke unites the letters *Ya* and *Caf*. The ſtroke of *Shin* in *Shud*, (3d line) is thrown over part of the preceding word *Peida*. In *Keneezy* (3d line) the *Nun*, *Ya*, and *Za*, are run into each other without much diſtinction. In *Bedoſt* (4th line) the point under *Ba*, is ſo large, as to appear like two blended together, and in the word *Niſheſt*, (4th line) the points of *Nun* and *Shin*, are not in their proper ſituations. Of *Khorſheed*, (5th line) the laſt ſyllable is thrown above the line, and the point of *Kha*, being placed at the left, ſeems to belong to the *Ra*. The *Nun*, of *Runk*, in the laſt line, is not placed exactly over its letter; and all the final *Yas* in this ſpecimen, are deſcribed without their points.

OF the great Ruſtam, already mentioned, the gallant actions and wonderful exploits conſtitute a very conſiderable part of the celebrated Heroic Poem by *Ferduſi*, intitled the *Shah Nameh*, or Book of Kings; from a manuſcript abridgement

ment of that work in proſe and verſe, the ſpecimen above given is extracted; relating an amorous adventure of a very ſingular and romantic nature.

IT is there told, that, after a ſumptuous feaſt, and magnificent entertainment, given in honour of Ruſtam, by the King of Sitemgàm *, to which wine and muſic contributed all their charms, a couch or bed being carefully prepared for the Perſian hero, he retired to reſt; and after a ſhort time was aſtoniſhed at the appearance of a lovely damſel, who advanced from behind the curtains or hangings †. Her face was beautifully ſerene and fair as the ſilver-moon; yet dazzling like the Sun from its exquiſite beauty and glowing complexion: Nor has the poet forgotten thoſe delightful odours that her preſence ſhed around; perfume being an indiſpenſable attribute of complete Perſian elegance.

* This country, as another part of the work informs us, bordered on Turàn, or Turcomania, the Ancient Scythia.

† The uſe of hangings, pictured tapeſtry, and various coloured carpets, has been from the earlieſt ages prevalent in the Eaſt.—We read in the Book of Eſther, Chap. I. &c. of the magnificence of a Perſian Monarch, who made a feaſt unto his nobles of Perſia and Media, and in his palace had hangings, "white, green, and red," faſtened with purple cords to ſilver rings, with beds of gold and ſilver, &c. Plutarch, in Themiſtocles, ſpeaks of the rich Perſian carpets, with highly coloured figures; and in his life of Cato the Cenſor, he mentions ſome Babylonian tapeſtry, Επίβλημάτων ποικίλων Βαβυλωνίων," ſent to Rome as a preſent. The manufacture paſſed in very early times from Aſia into Greece; part of which, indeed, was itſelf Aſiatic. Iris found Helen employed on figured tapeſtry; and the web of Penelope is ſufficiently known. Iliad III.

THIS fair Princeſs informs Ruſtam, that ſhe had choſen that hour to come alone and unperceived: that ſhe was daughter of the King of Sitemgàm, had heard of Ruſtam's wonderful actions and excellent qualities, and that ſhe had made a ſolemn vow, never to beſtow her hand on any other man. The ſecluſion of females in the Eaſtern Countries, from the converſation of men, will, in ſome meaſure, account for the abrupt manner in which the fair one diſcloſed her paſſion, and for her ſeizing on ſuch an opportunity, to obtain an interview with the object of her admiration. But the acknowledgement of her love was delivered in terms ſo ſimple and modeſt, her conduct ſo guarded, and her demeanour ſo correct, that Ruſtam was leſs affected by the ſplendour of her beauty, than filled with reſpect for her candour, her innocence, and virtue*.

OF

* Near the ruined Palace of Perſepolis, now called *Chehel minaùr*, are ſhewn the gigantic figure of a Warrior, and that of a Female, who hold between them each with one hand, ſomething of an annular form, but proportionably large enough to go round the neck: to theſe figures Tradition has beſtowed the name of Ruſtam, and of his favourite Miſtreſs, probably the fair Princeſs of Sitemgaùn. If we can judge from the drawings of M. Le Bruyn, (a painter by profeſſion) the figure of the Warrior expreſſes manly ſtrength, and that of the Princeſs is not inelegant, either in point of attitude or drapery.—Le Brun's Travels in Muſcovy, Perſia, &c. and Kæmpfer, ſpeaking of this ſculpture ſays, "Hæc, venuſta humanæ ſtaturæ femina, fonte redimiculâ, occipite cincinnis, collo monili, multis quaſi unionibus bullato ornata eſt, &c."—Amænit. Exoticæ. P. 363.

A Caſhmerian

Of this myſterious interview, and the ſubſequent union of our hero with the Princeſs, the reſult was a ſon, whom the King, her father, educated after Ruſtam's departure, and called by the name of *Sohraùb*. The youth having learned from his mother the ſtrange circumſtances of his birth, and of Ruſtam's fame, reſolved to ſet out in queſt of adventures, and immediately commenced a ſeries of brave and gallant actions. But being ſo unfortunate as to encounter his own father, each ignorant of his relation to the other, the iſſue of the combat proved fatal to *Sohraùb*, who did not, however, expire, until it was diſcovered that he fell by a parent's hand. The circumſtances attending this diſcovery, the dying words and filial affection of the ill-fated youth, and the father's vehement affliction and diſtreſs, afford the Poet *Ferduſi*, a fine ſubject for many intereſting and beautiful paſſages in that Chapter, of which I have given the title in the Fourth Number of the Fifth Plate.

A Caſhmerian writer of diſtinction, deſcribing the deſart between Herat and Balkh, ſpeaks of the Travels of Ruſtam as we do of Cyrus's, or of Cæſar's. "Ruſtam, the ſon of Zal, "ſays he," marched by this road from Iraùn to Turan."—See the Memoirs of Khojeh Abdulkerum, tranſlated from the Perſian, by Mr. Gladwin. P. 36. 1793.

CHAPTER VI.

PLATE VII. No. 1.

"*Chu Dara javab-i-Skander ſheneed.*"
"When Darius heard the anſwer of Alexander."

THIS line is here given merely to illuſtrate a remark on the little character which in ſome manuſcripts is uſed to diſtinguiſh a Noun governing a Genitive Caſe.—See Chap. IV.

THIS mark is found under the word *javab*, (anſwer) and while in pronunciation it gives the ſhort ſound of *e*, *i*, or *a*, it correſponds in ſignification with our prepoſition *of*.

THE original order of letters in this line is:

"*Chu Dara juab Skndr ſhnyd.*"

THE points of the firſt letter (Chim) are not diſtinctly marked; and the laſt word *Sheneed*, is partly thrown above the preceding word, *Skander*.

I CAN-

Plate. VII.

No. 1 چو دارا جواب سکندر شنید	No. 2 شراب از دست خوبان سلسبیلست

No. 3

کنیزی سیه چشم و پاکیزه روی ،، گل اندام و شکر لب و مشکبوی

No. 4

ز یونانیان ارغنون زن بسی ‖ که بردند هوش از دل هر کسی

No. 5

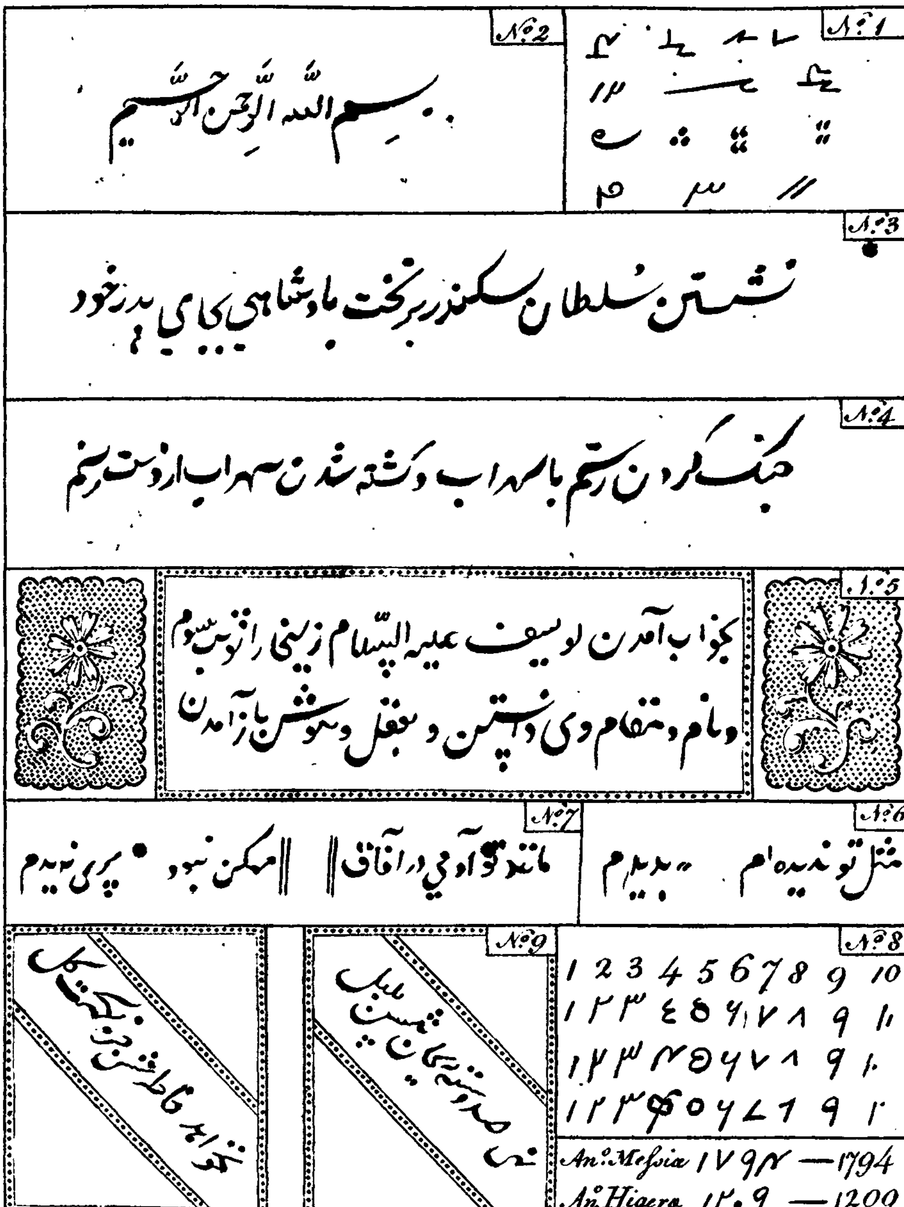
کیست آن لعبت خندان که پری وار برفت ‖ که قرار از دل دیوانه بیکبار برفت

No. 6

باغ عمر ترا مباد خزان ،، شاخ عمری تو ایمن از فرغند

109	110	111	112	113	114
دانه	یاد	حاصل	دیوان	عاشق	حکایتی
115	116	117	118	119	120
هیچ	میهن	غم عشق	کشتی نوح	شه پنج	کاشکی
121	122	123	124	125	126
دل ربا	پرکرده از آب	تا سر شیشه	جام جم	دلا	پرون کشتی
127	128	129	130	131	132
در بیوقت	انزمین	مگر که — گرگرد	ابنبر شه	شش	نیه
133	134	135	136		137
برگرفت	دریغ	یکیفتار	اورا دوراورد از دورود		گلزارم
138		139		140	
بزرگ کرد اندیشیدن		پسرون		جبه آزودای	

Plate. V.



No. 1
No. 2
بسم الله الرحمن الرحیم
No. 3
نشستن سلطان سکندر بر تخت پادشاهی بجای پدر خود
No. 4
جنگ کردن رستم با سهراب و کشته شدن سهراب از دست رستم
No. 5
بخواب آمدن یوسف علیه السلام زلیخا را نوبت سوم
و نام و مقام وی دانستن و بعقل و هوش باز آمدن
No. 6
No. 7
مانند تو آدمی در آفاق
No. 8
1 2 3 4 5 6 7 8 9 10
No. 9
An. Messiæ — 1794
An. Higeræ — 1209

N.° 1.

چنانچه هر دو عاجز گشتند نظم بدل گفت رستم که امروز جان ها بماند
بمن زنده ام جاودان ها همیدون بدل گفت دیو سپید ها که از جان
شیرین شدم ناامید ها چون هر دو از کشتی گرفتن
هایل شدند ساعتی درنگ نمودند رستم دید که از خون
دیو روی زمین گل شد

N.° 2.

جیحون بفتح نام
رودیست در بلخ و در حدیث امده است که چهار جوی از
بهشت فرود آمده اند جیحون و سیحون و دجله و فرات که در کوفه است

N.° 3.

پاره از شب گذشت
برای رستم فرش خواب گسترانید رستم در خواب شد بعد از ساعتی
دید که نازنین ماه پیکر از پس پرده پیدا شد کنیزی در پیش او
شمع بدست گرفته آمد و در پیش رستم نشست نظم ز پرده بر آمد یکی
ماه روی ها چو خورشید تابان پر از رنگ و بوی ها

I CANNOT paſs to the next number of this plate, without offering one obſervation on the ſubject of the proper names, which occur in the ſpecimen before us: (a line from the *Skander Nameh*); it is to point out the reciprocal corruption of thoſe proper names by the Greeks and Perſians: each adapting the foreign word to their own idiom or conception of ſoft-pronunciation.

"THUS of the Perſian *Dara* the Greeks have formed *Dareios* and the Macedonian Hero is called *Skander* by the Perſians; or *Iſkander*, the word being often written with an initial *Alif*.

WHY the Perſians have ſuppreſſed the *l* in *Alexander*, it would be vain, I believe, to inquire, but their alphabet not furniſhing any ſingle character correſponding with the harſh ξ, it was natural to adopt the letters *K* and *S*, as a combination that neareſt expreſſed the ſound of the Greek conſonant, and theſe letters they have accordingly made uſe of "*per* "*Metatheſin*."

FOR the ſame reaſon the Italians write *Aleſſandro*; and the rejected ξ is properly changed into *S* or *Sh*; for Etymologiſts derive it from the Hebrew ש *Shin*, and it often correſponds with ס the letter *Samech*, as in the word ξιφος (a ſword), from the Chaldaic סיפא *Seiphâ* (a ſword.)

AND altho' the Grecians latterly uſed this letter to expreſs the *S* or *Sh* of other nations, as *Roxana* for the Perſian *Ruſhenk*,

Rushenk, &c, yet it is probable that in pronunciation the difference was not perceptible: for the letter ξ was altogether unknown to the very ancient Greeks, and only partially received by the moderns; the Dorics used it in some few instances for *Sigma*, the Attics were very late in adopting it, and it never found its way into the Æolic dialect*.

BUT I shall here close my observations on this subject: as I design in a future work (for which I have already compiled a considerable stock of materials) to publish some remarks on the collateral affinity of the Greek and Persian languages, as derived from the Hebræo-Chaldaic.

PLATE VII. No. 2.

" *Shraub az dost-e khoobaun Selsebeel est,*"

" WINE from the hands of lovely cup-bearers is like the " celestial waters of Selsebeel (a fountain in Paradise)."

* See the " Cadmus Græco-Phœnix, of the learned Martinius, p. 1153; and the Hierozoicon, of Bochart, Vol. I. p. 507. The letter ξ had the same numerical value as the *Samech* of the Hebrews, and the Æolian Greeks, like the Persians, in the name of Alexander, expressed it by *K* and *S*, thus they wrote ιερακς for ιεραξ, and by a Metathesis of those letters σκενος for ξενος.

Besides the principal dialects of ancient Greece, there were innumerable subordinate idioms and local peculiarities in speech; thus in the Island of Crete alone, it is said that there were no less than ninety; and the same words, uttered by a Lacedemonian, would be scarcely understood by the more refined inhabitant of Athens.—See Gul. Burton Græcæ Ling. Hist. London, Duod. 1657. p. 27 and 30.

THERE are not in this ſpecimen any difficulties which the following mode of writing will not, I believe, explain,

" *Shrab az dſt khuban Slſbyl'ſt.*"

THE points of the firſt letter *Shin* are confuſed; the final *Nun* in *Khoobaun* wants its diacritical point, and over that word is thrown the beginning of the laſt word Selſebeel.

WINE, at all times grateful to the Perſians, becomes doubly acceptable, when preſented by the hand of a lovely cup-bearer. We accordingly find that of the lyric compoſitions of Hafiz, Jamì, Sadi, and others, many begin with an addreſs to the *Sawky*, or young perſon, whoſe office is to fill the goblets, and preſent them to the gueſts. I have given, in another part of this work, an extract from one of Sadi's Odes, in which he ſays, that, " the cup, if touched by the lips of the fair nymph " who offers it, would overflow with the ſweeteſt beverage :" here the ſame poet affirms, " that the juice of the grape, would " aſſume a divine nature, if preſented by a beautiful attendant ;" for the fountain *Selſebeel*, is one of thoſe, ſuppoſed to riſe in the garden of celeſtial Paradiſe.

" How

"How can wine," (ſays *Jami*, in a ſonnet addreſſed to his miſtreſs) "though forbidden on every other occaſion, be deem-"ed unlawful, when offered by thy hand?"

"*Shraub'ra keh be her jaw ḥaràm midarend,*
"*Agher az deſt-i too baſhud haràm chun gùeem.*"

AND the poet *Khoſrù*, in his Divaun, ſays, that, "if he "could find but ſome drops of wine in the cup which had "been touched by the lips of his beloved, he could with thoſe, "as with a powerful charm, induce the moſt religious men to "forget their vows of abſtinence, and indulge in the forbidden "joys of wine."

"*Juraat gher biyabem az leb-i too,*" *&c.*

THE Perſians, from the earlieſt ages, luxurious, and devoted to convivial pleaſures, have not been prevailed on by the precepts of the Koran, nor influenced by the example of the more auſtere Arabians, to abſtain from wine, which their country in general, and eſpecially the province of Shirauz, produces in abundance, and of moſt excellent quality: (See Chapter II. p. 26;) to this all travellers bear witneſs, and particularly the German Ambaſſadors, who were ſent from the Duke of Holſtein, into Perſia, about the year 1637: they delight in deſcribing the frequent entertainments, and drunken feaſts to which they were invited, and the wine they received in preſents:

ſents: they relate alſo the death of one courtier, in conſequence of exceſſive drinking*.

A CELEBRATED Italian traveller, a little before that time, ſpeaking of the Perſians, declares, that they never fail at quaffing excellent wine, "*e ſi ſta bene ſpeſſo a tavola della matina infin' alla ſera bevendo ſempre vino e chi più ne bee è più galant-huomo,*" &c. "and they often," he adds, "remain at table from "morning till night, and he who ſwallows moſt of it, is reckon-"ed the fineſt fellow†." Indeed, if we may believe another ingenious European, who ſeems perfectly acquainted with the manners and diſpoſition of the Perſians, thoſe only abſtain from wine, who cannot afford the means of indulging in it, and are indebted to indigence alone, for their reputation of ſobriety‡.

IN the courſe of this work, the reader will find ſome other extracts and obſervations on the ſame ſubject. I ſhall only remark, in this place, that in the Dictionaries, there are found above an hundred words (Perſian and borrowed from the Arabic) to expreſs wine, and its derivatives.

* See the "Travels of the Ambaſſadors, &c." By Olearius.

† "Viaggi di Pietro della Valle," p. 290. Quarto, Rome, 1658.

‡ Angelo's "Gazophylacium Perſicum," p. 397.

PLATE VII. No. 3.

" *Keneezy ſeyah-cheſhm, va pakeezeh rooee,*
" *Gulendaum va ſheker-leb, va Muſhke-booee.*"

" A damſel, black-ey'd, and fair-faced,
" (With) roſy cheeks, ſugar'd lips, and muſky fragrance."

IN the word *Keneezy*, the medial *Ya* is ſcarcely marked by any indenture, and the ſame may be obſerved of the *Ya* in *Pakeezeh*. The final *Ya* in *Keneezy*, and thoſe at the end of both lines, want their diacritical points. The *Za* of *Keneezy*, and of *Pakeezeh*, is to be known merely by its point. In the word *Cheſhim*, the ſtroke of *Shin* is a continuation of the lower ſtroke of *Chim*, without any diſtinction. In the hollow of *Gaf* in *Gul*, is placed the *Alif* of *Endaum*: and the laſt word *Muſhkbooee*, is begun above the line, and over the preceding *Waw*, which itſelf is irregularly thrown above the word *Leb*. Theſe lines, are thus written in the original ſpelling:

" *Knyzy ſyh chſhm u pakyzh ruy,*
" *Gl andam u ſhkrlb u mſhkbuy.*"

BETWEEN the lines are placed thoſe little reverſed commas; figures, which, as I before remarked, are uſed to diſtinguiſh poetry when it follows proſe.

AMONG

AMONG the chief beauties of the Perſian language, is the very great facility with which compound adjectives may be formed, "in the variety and elegance of which," (to uſe the words of Sir William Jones*) "it ſurpaſſes not only the Ger-"man and Engliſh, but even the Greek;" and the five compound epithets, that occur in the ſpecimen before us, will, in ſome meaſure, illuſtrate the obſervations of that excellent grammarian, on the application of ſuch compounds by the Perſian poets. The firſt expreſſes the general taſte of the Aſiatics, in their admiration of black, or dark-coloured eyes, which, in their deſcriptions of a perfect beauty, are almoſt always enumerated among the moſt powerful and ſtriking charms. The poet *Hafiz*, of *Shirauz*, in the laſt couplet of a beautiful ſonnet, uſes the epithet, *Seyah-cheſhm*, in the plural, as a ſubſtantive, and boaſts that "his poetry occaſioned feſtivity "and ſmiles among the black-eyed nymphs of *Caſhmere*, and the lovely maids of *Samarcand*†.

"*Az*

* Jones's Perſ: Grammar, third Edit. p. 70 and 79.

† The ſonnet, from which this paſſage is taken, and the elegy quoted in page 76, have never publicly appeared in a tranſlation; indeed, of the poems which compoſe the Divaun, of *Hafiz*, that moſt excellent of lyric poets, although they amount in number to nearly ſix hundred, ſcarce thirty, as I believe, have yet been publiſhed, with a verſion, in any European tongue: an edition of this celebrated poet's works, to be compriſed in one folio volume, was undertaken at Calcutta, in the beginning of the year 1790, containing the original Perſian text, and an introductory account of *Hafiz*: in the year 1771, the Baron

" *Az ſhaar-'e Hafiz i Shirauz mikhendend va mireckſend*
" *Seyah-cheſhmauni Caſhmeery va turkaun-e Samarcandy.*"

AND in the firſt line of another Ode, he exclaims,

" *Mera muhur Seyah-cheſhmaun ze dil biroon nekhahed ſhud.*"

" THE impreſſion which black-eyed damſels have made on my heart, will never be effaced."

THE word *Hawer*, or *Hour*, in the Arabic language, ſignifies a beautiful woman's fine black-eye; and thence have the virgins of Paradiſe derived their name*. In ſhort, among the eaſtern writers, the epithet " *Black-eyed*," ſeems to be ſynonymous with " *beautiful*†."

Reviczky, publiſhed at Vienna, in one volume, octavo, ſixteen of his odes, with a Latin tranſlation, proſe and verſe, under the title of " *Specimen Poeſeos Perſicæ*, &c." a learned and valuable work, extremely rare; from which Mr. Richardſon chiefly formed his " *Specimen of Perſian Poetry*," in one volume, quarto, 1774, containing three of the odes, with an Engliſh paraphraſe in verſe, a literal proſe tranſlation, and ſeveral excellent notes; and Mr. Nott, his " *Select Odes from the Perſian Poet, Hafiz*, &c." quarto, 1787; but the moſt happy tranſlations of this poet's works, are ſcattered through the writings of Sir William Jones, his " *Hiſtoire de Nader Chah*," in French, quarto, and in Engliſh, octavo, 1773; his Perſian Grammar, his Latin Commentaries on Aſiatic poetry, octavo, 1774, and his " *Poems and Tranſlations from the Aſiatic Languages*, octavo. (ſecond edition) 1777.

* See the Korān, Chap. of the mountain, the judgement, the merciful, &c.

† The women uſe artificial means to give a dark appearance to their eyes; a French traveller informs us, that they ſet little value on blue, grey, or hazel eyes; the black alone are admired among the Perſians.—" Les yeux bleûs, gris ou cendrez ne ſont pas " les plus beaux ſelon elles, ce ſont les noirs."—Sanſon Voyage de Perſe. 91. Duod. 1695.

THE

THE Greeks, like the Perſians, were fond of employing the Roſe in the formation of epithets applicable to beauty. I have before obſerved (ſee the Introduction) the eſteem in which that ſweet flower was held by the ancients.

ANACREON, in a delightful ode, expreſsly written in praiſe of the Roſe, enumerates ſeveral familiar compound epithets in which the Poets uſe it.

'Ροδοδακτυλος μεν Ηως,"
'Ροδοπηχεες δε Νυμφαι"
'Ροδοχρως δε Αφροδιτα," &c.*

" Roſy-fingered Aurora; Nymphs with roſy arms; and roſy " complexioned Venus," &c.

THE epithet here applied to the Nymphs, " Roſy " armed," may perhaps, ſeem a little ſtrange to the Engliſh reader, but in Perſian he will find many equally diſagreeing with his idea of beauty; as " *Mah-rooee*," Moon-faced, &c. an epithet for which I believe, few of our fair country-women would thank a lover, although a Perſian miſtreſs would be highly flattered by its application. Thus the poet *Anvàri* uſes it in a paſſage of his Divaùn, where he deſcribes a favourite and beautiful damſel, as " reſembling the grace-

† Anacreon, Ode 55.

" ful

" ful Cypreſs in perſon, with a face lovely as the moon, legs " fair as poliſhed ſilver, and roſy cheek'd."

" *Seroo-ked Mah-e-rooee Seem-ſauk va Gul-izaur**."

BUT the Perſian Poets have not an excluſive privilege of uſing thoſe flowery compound epithets in their deſcriptions of beauty; the writers of proſe, indulge to exceſs in the application of them: thus in an original and curious romance, now before me, a wandering Derviſh, in the relation of his adventures, deſcribes a certain palace, into which he entered, and beheld a gallery or ſalloon, full of the moſt lovely females, —" beautiful European idols,"† all with faces dazzling as the " ſun, ſerene as the moon, elegant in perſon; with boſoms " fragrant as jeſſamine; with flowing ringlets deſcending to " their waiſts; all like Venuſes of Cheen (or Tartary)—ſo " beautiful as to excite the envy of the moon; lovely crea- " tures, the delight of the heart, graceful in ſtature, roſy

* I have already mentioned (p. 19.) and not without a diſgraceful inſinuation, the Divaun of the ancient and excellent *Anvari*: a work almoſt totally unknown to Europeans, though honourably quoted by the firſt writers of the Eaſt.

† The word *Senem* and *Buti*, are uſed by the Perſians in their amorous compoſitions, to expreſs the object of their love and adoration, as the Italians uſe the word *Idolo*, on the ſame occaſion.

cheeked

" cheeked and moon-faced, with looks like the timid glances " of the fawn*; black eye laſhes, ſoftly-cloſed lips; necks " fair as ſilver, with ringlets dark and fragrant as muſk, " forming ſnares; mouths like the buds of roſes, accents elo- " quent and ſweet."

THIS deſcription, in the original, is a continued ſtring of epithets; which it would be impoſſible to tranſlate literally into any European language without groſs barbariſms, as the Perſian ſcholar will be convinced of, on reading the following lines, containing the paſſage, as in the manuſcript†.

" *Nazuneen ſenemaun Feringy, hemeh khorſheed leka, va hemeh meh-* " *peiker, hemeh nazuk endam, va hemeh ſeemeen ber, va hemeh keiſooy* " *diraz va hemeh mooee kemer, hemeh zehreh Cheen va hemeh riſhk kumr,* " *nazuneen dilaramy, nazuk endamy, gulizaur, mah-e-rokhsaury, abù-* " *negahy, mezkàn ſeyahy, beſteh leby, ſeem-ghebguby, muſhkeen mooey,* " *kumend keiſooy, ghuncheh dehauny, ſhireen zubauny.*"

* The *Abu*, which I have tranſlated *fawn*, according to a learned naturaliſt (Kœmpfer Amen. Exot. p. 404) differs only from the Stag in being bearded and having horns without branches; the fullneſs and ſweetneſs of this creature's eye, are ſubjects of innumerable alluſions among the Perſian Poets in their deſcriptions of female beauty.

† A large Octavo volume, entitled the " Kiſſeh chehar Derviſh" or Romance of the Four Derviſes,"—an ingenious and entertaining collection of narratives, interſperſed with fragments of poetry, gazels, or ſhort ſonnets, quotations from Hafez, and other poets, &c.

OF

OF the epithet, expreſſing a muſky odour, uſed, as in the ſpecimen, by the poet *Nezami*, and in the proſe paſſage juſt quoted, I ſhall remark, that coſtly and moſt exquiſite perfumes are eſteemed the firſt among Aſiatic luxuries; muſk, ambergris, and the wood of aloes, generally form part of the magnificent offerings from one prince to another*. So fond of aromatic and highly fragrant ointments were the ancients, that many writers have made their exceſſive indulgence in the uſe of perfumes, the ſubject of learned diſſertations†, and this, like a rivulet from its fount, and many other branches of Aſiatic effeminacy, flowed through the ſurrounding nations, and found their way even into Greece and Rome, from Perſia, or Aſſyria, the great ſource of Eaſtern luxury and refinement‡.

AMONG the ſenſual delights of the Mahometan Paradiſe, we learn from the Koràn, that muſk is to contribute its power-

* See "Mirchond's Hiſtoria Priorum Regum Perſarum, Note, p. 134. 4to. Vienna. 1782, and Gladwin's Narrative of the Tranſactions in Bengal, p. 53, 56, &c. 8vo. Calcutta, 1788.

† Cauſabon, Demſter, Rhodiginus, and others, quoted by *Martin Geier*, in his Treatiſe "de Ebræorum luctu," third edition, duod. Franc. 1683, p. 395, where he ſpeaks of the luxuries of the Greeks, Syrians, Babylonians, &c.

‡ The faſhion of ſeveral garments, and the uſe of coſtly ornaments, were borrowed from the Aſiatics, by the ancient Grecians. "At non intra ſolos Orientis fines mos "geſtandi compedes, ſe continuit, ſed in Græciam quoque emanavit; nempe ut ſequentia "pluribus docebunt, magna luxus et Veſtium Orientalium pars ex Perſia ad Græcos "perlata." Schræderi Comment. de Veſtitu Mulierum Hebræarum, publiſhed by Schultens, 4to. Leyden, 1745, p. 14.

ful

ful odour, for with that fragrant ſubſtance, are to be ſeal'd the veſſels containing the celeſtial beverage of the faithful, that wine which is to recompenſe the pious muſulman for his abſtinence in this tranſitory ſtate. "*Khatema'ho miſkon*," &c. (See the Koran, Chap. 83, verſe 26.)

I HAVE already mentioned (p. 62,) the high eſteem in which thoſe perfumes are held by the Aſiatics. I ſhall, in this place only remark, that however fond the Perſians may be of the ſweet fragrance of the roſe and jeſſamine, the ſtronger odours of muſk and ambergris, are ſtill with them the favourites of the toilet. Theſe among us, are now but little uſed for the purpoſes of perfume; muſk has long been ſupplanted by the milder vegetable preparations, the animal fragrance being uſed only in medicinal compoſitions: "It is thus, ſays Goldſmith," (ſpeaking of thoſe perfumes no longer faſhionable, though once regarded as eſſential to elegance,) "that things which become neceſſa-
"ry, ceaſe to continue pleaſing, and the conſciouſneſs of their
"uſe, deſtroys their power of adminiſtering delight*.

* Goldſmith's Hiſtory of the Earth and Animated Nature. Muſk animal, vol. 3.

PLATE VII. No. 4.

"*Z'yunaniaùn organoon-e zun peſy*
"*Keh burdeud hooſh az dil-e her keſy.*"

"OF the Grecians were many performers on the organ, who deprived of
"underſtanding the minds of every one."

IN this ſpecimen it is to be remarked, that the points of medial *ya* are blended together: that final *ya* is deſcribed without points; that the final *nun* of *Organoon* having been omitted in its proper place, is written below the line, and that the points of all the letters are thrown very high above or below the line. In the ſecond line three different figures of the letter *ha* occur, which the following letters will point out.

"Z'yunanyan argnun zn pſy,
"Kh brdnd huſh az dl hr kſy.

OVER *burdend* is placed the orthographical mark *damma* giving the ſound of *o* or *u*: and under the word *dil*, is placed another, *Caſra*, giving that of *i* or *ee*, and denoting that a genitive

genitive caſe follows "*dil-i-herkeſy, the heart of every one.*" Each member of the couplet is ſeparated from the other by a ruled line (which is generally of red or blue ink, ſometimes of gold) the work being all verſe, from which the ſpecimen is given. Little figures like commas, as in the laſt Number, diſtinguiſh verſes when ſcattered through proſe.

THE powers of muſic, which have been felt and acknowledged in all ages, and in every country, have never, perhaps, been ſo well deſcribed as in that admirable compoſition of Dryden, in which we read of its wonderful effects at

"The Royal Feaſt for Perſia won,
"By Philip's warlike ſon."

THE ſpecimen before is extracted from the *Skander-Nameh* or hiſtory of Alexander, the warlike ſon of Philip, where, deſcribing a truly royal feaſt, the poet Nazamí, enumerates the various ſorts of muſical inſtruments, peculiar to ſeveral nations, which were collected there, and contributed their harmony to the delights of this very ſplendid entertainment. I have ſelected from the original paſſage, that line which

mentions the organs of the *Ionians* or Greeks* and the ſkill of the performers on that inſtrument, which "raviſhed the ſenſes of all that heard its tones."

WHATEVER may be the inſtrument, here called by the name of *Aurganoon*, the following extract from a Perſian Lexicon, will ſhew the high opinion entertained of it by the Aſiatics, who aſcribe its invention to one of the greateſt Philoſophers of ancient Greece.

"*Aurganoon, Organè, &c. naum-e-ſauzy eſt keh Aflatoon waſia eſt*
"*wa akſer u agleb Roomiaun u Nazary darend.*"

"ORGANOON, &c. the name of a muſical inſtrument which "Plato invented, and which is chiefly in uſe among the Europeans "and Chriſtians."

IT is, I fear, almoſt impoſſible to aſcertain what may have been the authorities of our Perſian poet, in his deſcription of the

* It appears to me that the word *Ionaun*, for *Grecians*, (like a multitude of other Perſian words) has continued unaltered ſince the days of Ariſtophanes. In his Greek *Iaonau* the letter *u* may have inadvertently been written for *n* or this letter omitted by the ſcribes, after the former; but without correction or alteration, the Greek word exactly expreſſes the ſame broad termination of many Perſian plurals, with thoſe given by an old Grammarian, who uſes *Ademaa*, or *Ademon*, from *Adem*, a man; *Onaa* from *On* (*aun*) that; *Inaa* from *In* (*een*) this, &c. I ſhall take a future occaſion to dwell on the ſubject of this note, and refer the reader to Ariſtophanes's play "ΑΧΑΡΝΗΣ, Act. 1. Sc. 3. and to "Father Ignatius's Gram: Ling: Perſica, 4to. Rome, 1661, p. 11, 22, 26.

royal

royal feaſt; he boaſts in the introduction to his hiſtory, that he compiled it from the various works, in different languages, on the ſubject of his hero, Alexander: "I augmented it," he ſays, "from the chronicles of Jews, Chriſtians, and Pehlavians; I ſelected, from each volume, the moſt curious "paſſages; from every nut-ſhell, I extracted the kernel, and "from the whole, I formed this treaſury of a compilation*." I ſhall not here attempt to enquire into the poet's meaning, in the paſſage juſt quoted; nor ſhall I, in this place, offer any conjectures on thoſe works, to which he alludes, written in the Hebrew, Greek, or Latin, and ancient Perſian tongues, for ſuch I preſume, he means, by *Yehoody*, *Nazrany*, and *Pehlavì*.

THAT Alexander delighted in muſic, we learn from the hiſtorians of Greece and Rome; Timotheus accompanied him into Perſia, and charmed him with his Phrygian airs; he made his female captives ſing to him after their manner, &c. &c. But I ſhall not here encroach on the department of the antiquary, nor anticipate ſome hiſtorical obſervations, which I purpoſe offering in a future work.

* See ſome obſervations on this Work, in p. 78, Chapter V.

PLATE

PLATE VII. No. 5.

" *Keeſt aun laâbet-i-khendaun keh perivar bereft,*
" *Keh krawr az dil-e deewaneh biyekbar bereft.*"

" Who is that ſmiling charmer that moved by like an angel, ſo that tranquillity
" at once fled from each diſtracted heart?"

THUS written, according to the original orthography:

" Kyſt anlabt khndan kh pry uar brft,
" Kh krar az dl dyuanh bykbar brft."

IN this diſtich, the reader will remark, that the points of final *ta*, in the firſt word, are placed at the extremity of that letter, though generally we find them in the centre. The point of *Nun*, in the ſecond word *Aun*, is above the letter: that of final *Nun*, in *Khendaun*, in the center of it. The points of *pa* in *Peri*, are much below the line, and the word *Bereſt*, both in the firſt and ſecond lines is divided, and partly written above the line. The ſtroke of *Caf* in the firſt word of the ſecond line, is drawn acroſs the red ruling, which divides the members of couplets from each other.

OF this couplet, which begins a beautiful ſonnet in the Divan of Sâdi, I ſhall confine my obſervations to one word, I mean that which I have tranſlated, *Angel*, for want of a better term to expreſs my idea of the Perſian *Peri*, a being, which as I already obſerved*, may be ſtyled the faireſt creature of poetical imagination; but of which, I have never ſeen, nor indeed, is it reaſonable to expect, any ſatisfactory definition.

FOR on the ſubject of fictitious beings, as every perſon is at liberty to form what idea will moſt pleaſe, ſo we might naturally expect to find various opinions, entertained by the poets of the Peri ſpecies.

WITHOUT deſtroying the general and principal characteriſtics of gods and goddeſſes, the Greek and Roman poets, aſſign to each, properties and attributes, as beſt ſuit the immediate purpoſe of their poems: and we accordingly find ſcarce any of the claſſical divinities free from ſome degrading ſtain. Their celeſtial minds were actuated by the moſt irregular paſſions, they were vindictive, cruel, and unrelenting in their anger†, and guilty of every debauchery and ſcandalous exceſs, that could diſgrace even mortals.

BUT the Perſian Peries, however vaguely defined as to ſpecies and appearance, are uniformly deſcribed, as beneficent,

* See "Introduction."

† "Tantæne animis celeſtibus iræ," Virg.

beautiful;

beautiful, and mild; and if the elegant Marmontel*, had reaſon to lament the decline of the Fairy Syſtem among us, ſurely the abſence of the Perſian Peries, is much more to be regretted; of whom, none were miſchievous or malignant, like many of the Fairies, none deformed or diminutive; but all ſo amiable in diſpoſition, and ſo lovely in aſpect, as to be the direct contraſt, or oppoſite to the *Dives*, a race of cruel, hideous, and wicked creatures of the imagination, as oppoſite as vice and virtue, or any qualities perfectly incompatible†. Thus the poet *Jamì*, expreſſes his aſtoniſhment, that, "one of thoſe evil ſpirits could be an inmate with a *Peri*."

"*Keh deewy ba Peri hemkhàneh baſhy.*"

NOTWITHSTANDING this excellence of their nature, the Perſian Peries ſeem to be a diſtinct ſpecies of imaginary beings, and I know not any claſs of airy creatures, in which they can, with exact propriety be ranked.

* "J'ai grand regret à la feerie, c'etoit pour les imaginations vive une ſource des "plaiſirs innocens, et la maniere la plus honnête de faire d'agrèables ſonges, &c. &c." See Marmontel's Contes Moraux, Alcidonis.

† On the ſubject of the Dives, I have offered ſome remarks, in the account of Ruſtam's combat with the Dive Sepeed, given in the Explanation of No. 1, Plate VI. Although I have there ſaid, in general terms, that the Peries were females, yet there are a few exceptions; Mr. Richardſon, in his Diſſertation, mentions one, and in a manuſcript before me, the words, *Murd*, a man, and *Peri*, are indifferently uſed, in deſcribing the apparition of an aerial ſpirit.

HOWEVER

HOWEVER they may correſpond in beauty with our idea of angels, they cannot well be ſuppoſed thoſe beings whom the Hebrews called מלאך and the Greeks Αγγελος; ſince of both words, the theme is "to ſend," for the Peries are not commiſſioned from above on any occaſion; beſides, the Perſians have the term, "*Feriſhteh**," to expreſs the diſtinct race of angels, or heavenly meſſengers.

THEY cannot be claſſed among the שרפים "the rapt Seraph "that adores and burns;" nor among the כרובים "winged "Cherubs," for they are not ſaid to have any place in heaven. There is alſo another ſpecies of rational creatures, whom the Ancient Hebrews, called *Shedeem*, שדים but with whom the Peries do not exactly correſpond; they, in ſome reſpects, reſembled angels, having wings, and a knowledge of future events, and were but too like the human race, in requiring ſubſtantial food, and being mortal†. Nor do the Peries anſwer to thoſe intelligences whom, the Platonics called *Dæmons*, from Δαημων, *Sciens*, *Wiſe*, &c. nor to the Genii of the Romans, who watched over mortals, given from their birth (*à gignendo*) into their charge; nor are they by any means thoſe celeſtial virgins, whoſe charms are to reward the pious muſulman in a future ſtate, and whom the Arabs call "*Houri*." Yet, thoſe gentle

* From "*Feriſtaden*," to ſend.

† Millii Diſſ. de Mohammediſmo, &c. p. 15. The word *Shedeem*, is found only in the plural. See Pagninus's Theſaurus Ling. Sanctæ."

beings, poſſeſſing exquiſite beauty, the poet *Sadi*, knows not, "whether his miſtreſs be an Houri of Paradiſe, an angel, a "daughter of man, or a Peri."

"*Houri nedaunem ya mulluk ſirzendeh audim ya Peri.*"

To continue this negative deſcription of the Perſian Peries, I find, that they by no means accord with our Shakſpeare's idea of the Fairy race. However fond they may be of perfumes, (and fragrant odours are their only nouriſhment) we do not read of their being employed in

"Killing cankers in the muſk-roſe buds."

NOR of their being compelled

"To ſerve the Fairy Queen,
"To dew her orbs upon the green," &c.
"They muſt go ſeek ſome dew-drops here and there,
"And hang a pearl in every cowſlips ear*."

I CANNOT diſcover, that the Perſian Peries, have ever been ſuppoſed ſo diminutive in ſtature, as to "war with Rere mice "for their leathern wings†, to paſs through key-holes‡, or to hide in the bells of flowers§. But the ſublime idea, which

* Midſummer Night's Dream. † Ibid. ‡ Gay's Fable, "The Nurſe and the Fairy."

§ "Where the bee ſips, there lurk I,
"In a cowſlip's bell I lie, &c." *Shakſpeare's Tempeſt.*

Milton

Milton entertained of a fairy viſion, correſponds rather with that which the Perſian poets have conceived of the Peries:

"Their port was more than human as they ſtood——
"——I took it for a fairy viſion,
"Of ſome gay creatures of the element,
"That in the colours of the rainbow live,
"And play in th' plighted clouds—I was awe-ſtruck,
"And as I paſs'd, I worſhip'd*."

THIS fine paſſage, gives me, I confeſs, a much clearer idea of the light, airy, yet ſublimely beautiful Peries, than any other I have met with.

THE ingenious Mr Richardſon informs us, that although ſuppoſed to live very long, the Peries are not ſaid to be exempt from the common fate of mortals†; their exiſtence, probably is not to cloſe but with the final diſſolution of this univerſe; for if we may believe Arioſto, "No fairy can die "as long as the ſun moves round, or the heavens remain in "their preſent ſtate."

"Morir non puote alcun' Fata mai,
"Fin ch'l Sol gira o il ciel non muta ſtilo‡."

* Milton's Comus.

† Diſſertation prefixed to the Arab. and Perſian Dict. p. 36.

‡ Orlando Furioſo, Canto x. p. 56.

MY obſervations hitherto having tended principally to ſhow what the Perſian Peries are not like, I ſhall candidly acknowledge my inability of aſcertaining what they may be ſaid to reſemble; that exquiſite beauty is their moſt obvious characteriſtic, appears from the poets, who, when they wiſh to compliment, in the moſt flattering manner, an admired object, compare her to one of this aerial race. I have no doubt that the name is derived (as that of our *Fairy*) from the Hebrew פנד, beauty, elegance, &c.* and I can venture to affirm that he will entertain a pretty juſt idea of a Perſian Pery, who ſhall fix his eyes on the charms of a beloved and beautiful miſtreſs.

PLATE VII. No. 6.

" *Baug'-i-umretra mebad khuzaùn.*"—
" *Shŭuk-e-umry too aimun az fergbend.*"

" May the garden of thy life, never feel the winds of autumn."
" May the branch of thy tree of life be free from the ivy of decay."

IN the firſt word of this example, the tail of final *Ghain* is brought between the initial *ba*, and its point. The three letters

* See " Introduction."

of

of *umr*, in both lines, are ſo connected as nearly to render the word perpendicular; the *Ra* in *tira*, is almoſt a continuation of the ſtroke of *ta*, and the *ba* in *mebad*, is to be known merely by its point; the final *nun* in *Khuzaùn*, is very open at the top, and its point thrown high above the line.

IN the ſecond line the points of *Shin*, in the firſt word, are confuſedly expreſſed, as thoſe alſo of *ta* in the word too. In *raimun* the points of *ya* are not exactly under that letter; and that of final *nun* is at a great height above the line. In *ferghund*, the point of *nun* is placed over the laſt letter *Da*; the lines in the original order of words and letters are thus:

" Bagh amr tra mbad khzan"—
" Shakh amry tu aymn az frghnd."

IN the moſt admired ſpecimens of their epiſtolary compoſitions, we generally find that the Perſians introduce benedictions ſimilar to that given in the annexed plate: and as they are extremely ſtudious of elegant and flowery language, even in the moſt familiar correſpondence, ſeveral ingenious and learned men, have employed their talents in compoſing models of letters on various ſubjects, and ſuitable to every claſs and deſcription of writers; among thoſe, *Herkern* and *Euſoofy*, have compiled the moſt excellent *Inſhas*, or forms of

letter writing; the *Inſha-i-Herkern* has been publiſhed with an Engliſh verſion*; that of *Euſofy*, ſtill remains in manuſcript; from one of the letters in a fine copy of this work now before me, I ſhall extract the following couplet, from which, as from the greater number of paſſages ſcattered through the works of this nature, one would ſuppoſe that among the Aſiatics, longevity was eſteemed the greateſt bleſſing heaven could beſtow a friend.

"*Bad jahet bikyas, bad feyſet bikeraun.*"
"*Bad ghurret bee zuwal, va bad umret javedaun.*"

"May you be exalted to a ſtation of unbounded dignity!
"May your affluence and proſperity be infinite!
"May your dawning morn never ſet in night,
"And may thy life be eternal!"

THE original beauty of the eaſtern benediction given in the ſpecimen, has induced me to preſent it to the reader: it is given from a Perſian poet, in a manuſcript *Ferhung*, or Dictionary, under the article "*Ferghendeh*," or "*Ferghend*," which ſignifies "Ivy." Having mentioned the pernicious quality of this plant, which renders barren, and finally deſtroys each tree that it embraces, the Lexicographer quotes the couplet here given, to illuſtrate his definition.

* "*Inſhai Herkern*," The forms of Herkern, quarto, Calcutta, 1781. by Dr. Francis Balfour, Perſian and Engliſh.

PLATE

Plate. VIII.

No. 1

بهار خرّمست ای گل کجائی || که بینی بلبلان را ناله و سوز

No. 2

برف پیری می نشیند بر سرم :: همچنان طبعم جوانی میکند

No. 3

نغمهٔ مطرب خوشگو همه پیوست کلام :: ساغر می ساقی مه وجه فتحت و گشاد

No. 4

ساقی سیمتن چه نشینی خیز || آب شادی بر آتش غم ریز
بوسه بر کنار ساغر زن || پس بگردان شراب شهد آمیز

No. 5

برآمد باد صبح و بوی نوروز

No. 6

ساقیا فصل بهار تو مبارک باش

PLATE VIII. No. I.

"*Behaur khoormeſt, ay gul kuja'ée-y?*"
"*Keh beeny bulbulâura nauleh ve ſooz.*"

"THE ſpring is delightful! oh roſe, where haſt thou been? Doſt thou not "hear the lamentations of the nightingale, on account of thy delay?"

THE reader will remark, that in theſe lines, many letters are repreſented as mere hair-ſtrokes; and that others in their flouriſhes affect a ſtrong and heavy turn. The letters in the original order are as follow:

"Bhar khurmſt ay gl kjayy;
"Kh byny blblanra nalh u ſuz."

THE point of *Ba* in the firſt word is not exactly in its proper place; nor that of *Kha* in the next word, of which the *mſt* riſe above preceding *ra*, in *Kujayy*; the point of *Jim* is thrown to the left of its letter, and the two firſt letters placed over the hook of the preceding *Lam*. In the ſecond line the points of *ba* and *ya*, in *Beeny*, are placed together; and that of

of *Nun*, not exactly over the body of that letter, which is expreſſed by a turned ſtroke running into the flouriſh of final *ya*. In *Bulbulanrà*, the *ra* is brought in almoſt a ſtraight line; the *ha* of *Nauleh* is a ſhort turn of the pen; and the ſtroke of *Sin* in *Suz*, is thrown over the preceding copulative *Waw*. The accents of *Naleh*, are marked by the *Fathas*, placed over that word; and over *Kujayy* in the firſt line is the mark *Hamza*, denoting the ſecond perſon ſingular of a compound preterite.—See Jones's Grammar, p. 11.

IN this Couplet, by the Poet Sàdi, are compriſed three of the moſt favourite ſubjects of Perſian Song; the Delights of Spring, the Beauty and Fragrance of the Roſe, and the Melody of the Nightingale. The Roſe, as I have before obſerved, is ſuppoſed allegorically to be the miſtreſs of that ſweet bird: and the Poet here chides the flower for its late appearance, although, as he ſays, "the Spring was delightful, and the Nightingale lamenting the abſence of the Roſe." Among the Perſians it has ever been the object of elegant luxury to gather the firſt roſe of ſpring; to watch its opening, and enjoy its maturer bloom; and to catch the laſt breath of its departing ſweetneſs. Thus Horace, expreſſing his diſlike to the

the cuſtoms of the Perſians, deſires his attendant to ſeek no longer like them, "the place where might be found the lateſt lingering roſe."

"Mitte ſectari Roſa quo locorum,"
"Sera moretur."

THE Mahometans, and particularly the Turks, entertain a kind of religious veneration for the roſe; they believe that it firſt ſprang from the ſweat of their Prophet, and therefore they ſuffer not its leaves to be trampled under foot*. The Ancients aſcribed the origin of this ſweet flower to the blood of Venus; and to the warmth of her kiſs, a modern Latin poet affirms the roſe is indebted for its glowing tints †.

TO what has been ſaid of the Nightingale in a former part of this volume, I ſhall add one obſervation: that although the word *Bulbul* is the name of a Bird, not anſwering in every reſpect to our Nightingale, yet its voice being of the ſame plain-

* "Sed nec Roſarum folia humi jacere patiuntur," &c.—(De Turcis) Aug. Buſbequii. Epiſt. I.

† "O quoties dixit talis Adonis erat!
"Sed placidam pueri metuens turbare quietem
"Fixit vicinis baſia mille roſis.
"Ecce calent illæ, cupidæque per ora Dionæ," &c. &c.
Joan. Secundi Bas. I.

tive ſtrain, and it reſembling that bird, in the extraordinary circumſtance of ſinging by night, there is no word which can convey a clearer idea of the Perſian *Bulbul*, than that which I have adopted in the tranſlation.

THE plaintive melody of this ſweet bird is not, however, in the Eaſt, ſuſpended during the day-time, as in our colder climate: on the contrary, as its love-laboured ſong is heard at the firſt dawn, the Perſians call it the "*Bulbul Suhury*," or Early Nightingale; and "*Taêr Subuh*," or the "Bird of Morn." Even in the Southern parts of Europe, the Nightingale's voice is often heard by day: A very ancient and intereſting French Poet thus begins one of his love-ſongs, or Chanſons:*

"La douce voix du roſignol ſauvage
"Qu'oi nuit & jor cointoier & tentir,
"Me rudoucit mon cuer & raſouage, &c." †

Chanſon. XVIII.

* Raoul de Coucy, whoſe Hiſtorical Memoirs, publiſhed 1781, in Paris, two volumes, 12mo. form one of the moſt romantic and affecting ſtories of the age of Chivalry. The melancholy concluſion of his amours with the fair but unfortunate Gabrielle de Vergi, are too well confirmed by authentic and hiſtoric proofs, to allow one's mind the conſolation uſual after peruſing a narrative of fictitious woe.

† "The ſweet voice of the wild Nightingale,"
"Whom I hear by night and day amuſing himſelf and ſinging,"
"Soothes the anguiſh of my heart, and conſoles me," &c.

AN

AN Engliſh traveller of the laſt century, writing from Shiraûz, ſeems inſpired by the Perſian climate, and adopts the flowery language of the country. "The Nightingale," ſays he, "ſweet harbinger of light, is a conſtant cheerer of theſe groves: charming with its warbling ſtrains the heavieſt ſoul into a pleaſing ecſtacy*;" but it is unneceſſary to dwell on the charms of "*this feathered voice*," as it has been ſtyled by the Italians†, and I refer the Engliſh reader to the learned Newton's Notes on the Seventh Book of Paradiſe Loſt, where he enumerates the various paſſages in which the immortal Milton has delighted to celebrate the praiſes of "*the Solemn Nightingale.*"

PLATE VIII. No. 2.

"*Burf-e-peery mi neſheened ber ſer'em,*
"*Hemchunaun tubàa'm juvani mikened.*"

"The ſnows of age deſcend upon my head,
"Yet from the gaiety of my diſpoſition I ſtill am young."

* Doctor Fryer's Travels in Perſia. 1681. Folio. Page 243.

† "*Una voce pennata.*"

THE reader who has peruſed with attention the obſervations ſcattered through the preceding pages, will find, I believe, very little difficulty in analyzing the letters of this ſpecimen, which in the original order ſtand thus:

" Brf pyry my nſhynd br ſrm."
" Hmchnan tbaàm Juvany myknd."

IN the word *Peery*, the medial *ya* is ſcarcely marked by any indenture, and its points are placed along with that of *pa*, written with one inſtead of three; the *Sin* in the laſt word *Serm*, riſes above the line. In the ſecond line the letters *ha*, *mim*, and *chim*, in the firſt word, are nearly perpendicularly placed; and one point ſupplies the place of three in *chim*; the final *mim* in *Tubaam*, hangs by a turned ſtroke from the preceding *ain*. In the word *Juvany*, the point over *Nun*, is its only diſtinction. In the laſt word, *Mikend*, a long daſh fills up the line, and unites the *n* with the final *d*.

SO unwilling is the Lyrick Sâdi to acknowledge, that his ſpirits were impaired by years, that, although hoary Time had fixed his ſnowy emblems on the Poet's head, he yet affirms, that

that from the natural vivacity of his diſpoſition, he ſtill was young. Such was the kind of perſonage Anacreon loved.

" Φιλῶ γεροντα τερπνον, &c."

" Who," he ſays, in nearly the words of our Perſian Poet,

" Τρίχας γερῶν μεν εχί,
" Τας δε Φρένας νεαζει*."

" Is old indeed, as to his ſnowy locks, but young in ſpirits and diſ-
" poſition."

FROM this couplet of the Greek Poet, as the learned Dacier has remarked, is borrowed that paſſage of Plautus.

" Si albus capillus hic videtur, neutiquam ingenio eſt ſenex†."

WHICH may be tranſlated nearly, in the words of the Perſian ſpecimen before us, as well as of the Greek lines, from which it was originally borrowed.

* Anacreon, Ode xlvii.

† Plaut. Miles Glorioſus, Act. iii. Sc. 1.

PLATE

PLATE VIII. No. 3.

" Nughmut-e mutreb khooſhkaw hemè pend eſt ve kulaùm,
" Sàgher y ſawky mehroo heme ſuteh eſt ve kuſhad."

" The melody of the ſweet-ſinging muſician is all our care, and the burden of our converſation.
" The goblet of the lovely moon-faced cup-bearer, is our only ſubject of triumph and cauſe of exultation."

IN this ſpecimen the reader will obſerve, that the final *ta* in the firſt word is expreſſed by the letter *ha*; that the ſtroke of *Shin* in *Khooſh*, comes between the *Kha* and its points. In *Hemeh*, are deſcribed two forms of *ha*; the points of *pa* in *Pend*, are not exactly under that letter; and the word *Kulaum*, is placed above the line, and over *waw* and *eſt* preceding. In the ſecond line the letter *ra*, in the firſt word, hangs obliquely from the *Ghain*; and in the word *Mehroo*, the *ra* is a hair-ſtroke, connected by a turn of the pen with the medial *ha*. In *Hemeh* are deſcribed two *ha's*, differing a little from thoſe in the ſame word, occurring in the firſt line; the medial *ta* in *Futteheſt*, is ſuddenly joined to the *hha* by a long ſtroke: over the *ſt* is placed *waw*, and above that copulative is the laſt

word *Kuſhad*, in which the *Caf* is deſcribed with a very long upper ſtroke, the lower one running abruptly into the indentures of *Shin*: the lines are thus written in the original ſpelling:

" Nghmh mtrb khuſhku hmh pnd ſt u klam."
" Sagry ſaky mhru hmh ſthhſt u kſhad."

IN this couplet, the poet *Shah Caſſem Anver*, has deſcribed the general taſte of the Perſian voluptuaries, who delight in their feaſts to unite the pleaſures of wine, with the charms of muſic, and to heighten the luxurious enjoyments of the banquet by the preſence of ſome beloved or beautiful object. Whether it be that the climate inſpires a ſuperior degree of voluptuousneſs, it is certain that in Perſia, ſenſual pleaſures are purſued with greater eagerneſs than in moſt other countries; few tenants of that luxuriant ſoil being unaffected by the ſoft propenſity,—" We are fond of wine," ſays a Perſian poet,*—" wanton, diſſolute and with rolling eyes; but who is there " in this city that has not the ſame vices?" and the general diſſipation is thus mentioned by a proſe writer: " They were " immerſed in pleaſure and delight, and were conſtantly " liſtening to the melody of the lute and of the cymbal.†"

* Quoted in Jones's Perſian Grammar, p. 34.

† Ibid, p. 42.

IN

IN Anacreon's beautiful ode on the ſubject of a feaſt, Bacchus or wine is thus aſſociated with muſic and with love*.

" Ιλαροὶ πίωμεν οἶνον,
" Αναμελψομεν δε Βάκχον
" Τον εφευρετην χορειας
" Τον ολας ποθοῦντα μολπας
" Τον ομοτροπον Ερωτί
" Τον ερωμενον Κυθηρης."

" Let us gaily drink wine, and ſing the praiſes of Bacchus, who " invented the mazy dance, who delights in every kind of muſic; " him who is congenial with Love, and is ſo dear to Venus."——

AND the poet Hafiz, in a beautiful Sonnet, wonders that a man can aſk any greater bleſſing from fortune, than permiſſion to indulge in wine, and play with the diſhevelled ringlets of his miſtreſs.

حافظ دگر چه میطلبی از نعیم دهر ؟ می میخوری و طرّه دلدار میکشی

" *Hafiz digur cheh mitulby az naim-i duhur*
" *Mei mikhoory va turreh-e dildar mikeſhy.*"

* Anacreon, Ode xli.

THOSE

THOSE who have travelled in Perſia, deſcribing feaſts and entertainments, relate, that muſicians, both vocal and inſtrumental, generally attended: that handſome pages carried round the wine, and that ſinging and dancing women were provided, the venality of whoſe charms, beſides the exerciſe of their profeſſional talents, completed the luxury of the Perſian banquet.

PLATE VIII. No. 4.

" *Sawkee-i-ſeemten che khuſhy? keez—*
" *Awb-i-ſhadee ber 'autiſh-i ghum reez,*"
" *Booſeh ber kunar-e ſaugher zen*,*
" *Pes bekûrd aun ſheraub ſhehed aumeez.*"

" Oh cupbearer! with a body fair as ſilver, why doſt thou ſlumber—ariſe
" And pour the water of delight on the fire of anguiſh:"
Fix a kiſs on the brim of the cup,
And the wine will then be ſweet as if mixed with honey."

IN this ſpecimen, which is from a very plain, but ſufficiently accurate manuſcript, the reader will not perceive any fine hair-ſtrokes or flouriſhes, or intricate combinations of letters: the four lines as written according to Perſian orthography are

* In one of the MS. copies before me, of Sadi's Divaun, the imperative *Neh*, from *Nehaden*, to place, is uſed inſtead of *zen*, from *zeden*, to fix, to ſtrike, &c. &c.

" Saky ſymtn chh khſby khyz,
" Ab ſhady br atſh ghm ryz,
" Buſh br knar ſaghr zn,
" Ps bkrd an ſhrab ſhhd amyz."

THE firſt word exhibits the letters *Sin* and *Alif*, ſo deſcribed as to form a ſemicircle or bow; the points of *Kaf* and *ya*, (as of *ta*, &c. throughout the ſpecimen) are blended together; the *Sin* of *Seemten* is a very long daſh of the pen, and the *ya* is turned ſuddenly into the *mim*; the final *nun* is very open at the top; *cheh* is expreſſed with only one point for *chim*, and a very ſhort turn for the final *ha*. In *Kheſby* no mark of diſtinction is expreſſed between the *Kha* and *Sin*; the point of *ba* is not exactly under that letter; and in *Kheez*, the middle *ya* is only known by its points; the point of *z* is not in its proper place. As in *Sawky*, of the firſt line, the *Shin* and *Alif* of *Shady* in the ſecond are formed into a ſemicircle; the *ta* of *Auteſh*, has not its points exactly over it, nor are thoſe of *ya* in *Reez* exactly under that letter.

IN the third line, the letters *Sin* and *Ha* of *Booſeh*, are nothing more than a curved ſtroke with a ſhort concluding hairſtroke: in Kunar, the point of *Nun* is over the *Alif*; the *Alif* of *Sagher* ſeems to be only a little upright termination of the *Sin*: the *Ra* is a ſtraight ſtroke proceeding from the lower part of *Ghain*.

IN

IN the fourth line it is to be obſerved that the *Shin* of *Shraub*, is expreſſed by a very ſhort, and ſlightly indented ſtroke; the points confuſed; and that over the final *ba* is placed the *Shin* of *Shehed*. In this word, between the *ha* and final *da*, is a long turned ſtroke: In *Aumeez*, the medial *ya* is principally diſtinguiſhed by its points, very little care being taken to expreſs the body of that letter.

ON the compound Epithets of the Perſians, I have already offered ſome obſervations: and when the reader, (who may think ſtrange that which the Poet Sàdi here uſes, *(Silver-bodied)* recollects thoſe which the Grecians applied to admired females, he will be eaſily reconciled to the Perſian idiom, which delights in the compoſition of ſimilar epithets. The Poet here, that he may drown the pangs of grief or trouble, occaſioned probably by love, aſks the cup bearer for wine, which, by a beautiful Periphraſis, he calls, "the Water of "Gladneſs, or of Joy*." This metaphorical phraſeology, has been, from the earlieſt ages, in uſe among the Aſiatics:

* The wine touched by his Miſtreſs's lips, the Poet ſays, will be ſweet as if "mixt with honey." It is not improbable, that the Aſiatics actually infuſe ſome ſweet ſubſtances with their wine, and it is certain that the Perſians blend fragrant and aromatic compoſitions with their favourite liquors. (See p. 42,) The exceſſive luxury of the ancient Greeks in this reſpect, is noticed by Ælian, (Lib. xii. Cap. 31). "Τί δε, ουκ εκεῖνα τοις "Ελλησι τρυφῆς αποδειξις; μύρῳ γαρ οἶνον μιγνυντες, &c."

and

thus; in the Syriac Language, Echo has been happily ſtyled "the Daughter of Voice."

THAT the kiſs of a beloved miſtreſs would add ſweetneſs to the wine, is an idea very natural to a lover, and familiar to the poets. The ſecond couplet of this Tetraſtich may be nearly tranſlated in the words of that well-known Engliſh Song.

"And when her lips the brim had preſt,
"The cup with nectar flow'd."

THE amorous Ovid wiſhed to be the firſt to ſeize on the cup which his Miſtreſs had juſt laid down, and would apply his lips to that part of it which her's had touched.

"*Quæ tu reddideris ego primus pocula ſumam.*"
"*Et quà tu biberis hac ego parte bibam**."

THE jealous Queen of Heaven, as we read in Lucian, thus upbraided the inconſtant Jove: "You drink from that "part of the cup, which my rival's lips have touched; ſo that "you blend a kiſs with the nectar which you imbibe †."

AND the reader will find in the Greek Romance of Achilles Tatius ‡, a charming deſcription of the pleaſure which Clito-

* Ovid, Amorum, Lib. i. Elegy 4.

† "Πίνις, ὅθεν καὶ αὐτος ἔπιε, κ) ἐνθα προσήκμωσε τα χείλη, ἵνα κ) πίνῃς ἅμα κ) φιλῇς!"

‡ Ἐγὼ δὲ ἐπιτηρήσας το μέρος, &c.—See the loves of Clitophon and Leucippe, by Achilles Tatius—Book II.

phon

phon received from the kindneſs of his fair Leucippe, who repeatedly imprinted kiſſes on the cup, which ſhe knew her lover was to receive from the attendant Satyr *.

PLATE VIII. No. 5.

" *Beraumed bad-i ſeba va booee-i noorooz.*"

" The Weſtern gale returns, and the fragrance of ſpring."

IN this ſpecimen, the letter *Sad*, of *Seba*, is joined to *Ba* by a long daſh, which only ſerves to fill up the line, and perhaps, is conſidered as ornamental. The point of *Ba*, is placed in the hollow of final *Hba*. The points of letters in this ſpecimen, are of that ſquare or diamond-like form, which I have beforementioned, in Chapter III.

THAT the roſe's fragrance, and the melody of the querulous nightingale, were among the Perſian poet's favourite themes, I

* " More amantuim," (ſays a learned commentator) " qui ſibi rebus ab amatis miſſis, oſcula figere amant."—Pet. Moll's Notes on Daphn. and Chloe, 20.

have

have already, perhaps, too frequently remarked; I ſhall here, for the laſt time, mention them, and obſerve, that the refreſhing weſtern breeze, to which the flower lends its delightful odour, is found to be equally the ſubject of Perſian poetry: being, with the Nightingale and Roſe, the welcome harbinger of Spring.

To the luxurious Aſiatic, the approach of that ſeaſon is inconceivably grateful, which reſtores to him, the genial warmth of his native climate, with all thoſe pleaſures that follow in the train of Spring. The poets of every age and country, have delighted to ſing the praiſes of the new year*. Anacreon, in a beautiful paſſage, deſcribes the "Graces, as "furniſhing themſelves with roſes, on its appearance†." Innumerable are the Perſian odes and ſonnets, in praiſe of this ſweet ſeaſon, which begin like that of Sàdi, (whom the preſent ſpecimen is taken from,) and, which may be almoſt literally tranſlated in the words of Petrarch‡.

"*Zefiro torna e l' bel tempo rimena.*"

* "There is, I believe," (ſays Doctor Johnſon,) "ſcarce any poet of eminence, who "has not left ſome teſtimony of his fondneſs for the flowers, the zephyrs, and the warblers "of the Spring; nor has the moſt luxuriant imagination, been able to deſcribe the ſere"nity, and happineſs of the golden age, otherwiſe, than by giving a perpetual ſpring, as "the higheſt reward of uncorrupted innocence." *Rambler*, No. 5.

This learned writer, here alludes to the "*Ver erat æternum*," of Ovid's Met. Lib. I. 3.

† Ἰδὲ πῶς ἔαρος φαείνοντος," &c. ODE 37. ‡ Petrarch: Part I. Sonnet 269.

I MUST here remark, that, in the manuſcript, from which this ſpecimen is extracted, the prepoſition *Ber*, was omitted by the original tranſcriber. But ſome critical reader having ſupplied it in the margin, I have followed his example, and adopted it, more eſpecially, as it ſeems neceſſary to exactneſs of ſcanſion.

PLATE VIII. No. 6.

"*Sawkya fuzli behaur too mubaruck baſhud.*"

"Oh cup-bearer! may thy youth, ſweet ſeaſon of thy ſpring, be "happy."

THE *Sin* in *Sawkya*, is a long waving flouriſh; the points of medial *Ya* are not exactly under that letter; the point of *Fa*, in *Fuzl*, appears rather belonging to the next letter; that of *Ba*, in *Behàr*, is placed under the *Ha*. In *Mubaruck*, the *Ba* is a little turned ſtroke; the upper limb of *Caf* does not join the perpendicular, and in the hook of *Caf*, is placed the *Ba*, of *Baſhud*; the final *D*, in *Baſhud*, is only an abrupt termination of the *Shin*. The line, in Perſian orthography, is thus:

"*Sakya ffl bhar tu mbark baſhd.*"

IN

IN this ſpecimen I have given the words of a Perſian air, which, though in a ſtyle of melody by no means familiar to an European ear, poſſeſſes a conſiderable ſhare of ſimplicity and ſweetneſs. On the ſubject of muſic among the ancient Perſians, which, with their painting, celebrated by *Nizamì*, Sir William Jones believes to have periſhed irrecoverably*, I ſhall here be ſilent. The ſame learned Orientaliſt, is however, of opinion, that by a correct explanation of the beſt books on the Arabian and Perſian ſyſtems of muſic, much of the old Greek theory may be recovered; and he believes, that the Perſian ſyſtem, like that of the Hindùs, has been formed on truer principles than our own; and that "all the ſkill of the native compoſers is directed to the great "object of their art, *the natural expreſſion of ſtrong paſſions*, "&c†."

I MUST here, however, remark, that the Arabians are ſaid to be indebted for their knowledge of muſic to the more refined Perſians; the variety and powers of their muſical inſtruments are ſtrongly and beautifully deſcribed in a ſhort Poem of Hafiz, at the end of his Divaun, entitled the "Addreſs to the "Muſician," or "*Mughenny Nameh.*‡" Chardin ſpeaks

* Sir Wm. Jones's Anniverſary Diſcourſe on the Perſians, 1789.

† Ibid, on the Literature of Aſia, 1785.

‡ Of this Poem I ſhall ſpeak more particularly in a future work.

ſcientifically

ſcientifically of muſic, as cultivated by the Perſians: M. Le Bruyn has deſcribed ſome of their inſtruments: twenty-two of which the excellent Kœmpfer has given engraved repreſentations of; and the moſt learned Caſiri, deſcribing an ancient Arabic manuſcript, informs us, that it contains a catalogue of muſical inſtruments, to the number of thirty-one; for the moſt part, he ſays, originally Perſian *.

THE origin of ſeveral inſtruments, and the hiſtory of the various modes of Perſian muſic, are ingeniouſly treated of by Nakſhebi, in his *Tooti-Nameh*, or "Tales of a Parrot†."

OF the Perſian ſong given in the ſpecimen, the muſical notes were, with the words, communicated to me by an ingenious friend reſident in the Eaſt: from him I received at the ſame time, the following little *Gazzel*, or *Love Song*, the

* See the Travels of Chardin and Le Bruyn. The plate given in Kœmpfer's Amenitates Exoticæ, p. 741, and the Bibliotheca Arabico-Hiſpana, &c. of Caſiri, Vol. i. 527.—See alſo, Herbelot, Bibl. Orient. Article "*Angam.*"

† Of this very entertaining work, which contains fifty-two chapters, thirty-five of the tales have been abridged, and diveſted of their chief difficulties, by Mahommed Kadery, and printed with a literal Engliſh Verſion, oppoſite the Perſian text, in one volume octavo, at Calcutta, 1792. In the ſame year alſo, a moſt excellent Engliſh tranſlation of the firſt part of this work was publiſhed in London, by the Rev. Mr. Gerrans, in octavo. The beautiful imagery and flowery diction of the original, are judiciouſly retained in this tranſlation, and it is to be hoped, that the learned gentleman will ſoon favour the public with a ſecond volume.

notes of which he committed to paper, from the voice of thoſe ſinging girls of *Caſhmere**, who wander from that delightful valley over the various parts of India; and I ſhould have here gratified my muſical readers with the original notes of both theſe Eaſtern compoſitions, but that my friend, whoſe exquiſite ſkill, both practical and theoretic, qualifies him admirably for the taſk, has long been engaged in the ſtudy of oriental muſic, and has formed a large collection of Melodies, Perſian, Hindù, and Caſhmerian, which he will, probably, in a ſhort time, offer to the public.

THE words of the Caſhmerian Gazel, are theſe,

"*Ai doſt, agur jaun tulbee,*
"*Jaun betoo bakhſhem.*"

"Sweet Miſtreſs! if you ſeek a Lover's heart and ſoul, behold I give
"thee mine!"

THESE ſimple words ſeem borrowed from a line beginning one of Sadi's Odes,

"*Gur jaun tulbee fuda-y-jaunet, &c.*"

* The province of Caſhmere; where the Indians place their imaginary Paradiſe.—"Ejus modi beatitudinis locus, &c."—See Hyde's Relig. Vet. Perſ. 173. Oxf. 1700; and the admirable account of this intereſting country, in Major Rennels' Memoirs of the Map of Hindooſtan, p. 132, &c.

AND

AND here I cannot but obſerve the extreme facility with which a Perſian lover gives up his heart, his ſoul, his life, to a beloved Miſtreſs. He offers them for the earth on which ſhe treads; and if ſhe does not appear, his ſoul abandons his body. Thus in a valuable copy of the Divaun of *Senaï*, (a poet, whoſe name is ſcarcely known in Europe) the Lover declares, that "Life forſakes his frame when his beloved "is no longer near him; as the nightingale takes wing from "the garden, on the diſappearance of the roſe."

"*Jaun riſt az ten chun ber men yar niayed,*
"*Bulbul berud gul chu begulzar niayed.*"

THE Poet Jami ſays, in one of the beautiful Sonnets that compoſe his Divaun, "my inanimated body, it is true, con-"tinues here: but my ſoul accompanies the fair object of my "love, where'er ſhe goes."

"*Beher menzil keh jaunaun men aunja-eſt,*
"*Ten'em eenja vely jaun men aunja-eſt.*"

AND Hafez, in the beginning of an admirable Ode, inculcating perſeverance in amorous purſuits, declares "that he "will either reſign his exiſtence, or ſucceed in the accom-"pliſhment of his deſires."

" Deſt az tulb nedarem ta kam-i men berayed,
" Ya ten reſed bejaunaun ya jaun az ten berayed."

THE exquiſite play here, on the words *Jaun* and *Jaunaun*, to be fully comprehended only by a proficient in the Perſian, bids defiance to any adequate tranſlation in our tongue. *Jaunaun*, a name which the lover not unfrequently beſtows on the fair cauſe of all his happineſs, is evidently derived from *Jaun*, the ſoul, life, &c. and correſponds with the ζωη και ψυχη, of the Greeks and the endearing terms " *vita mia, anima mia,*" of the Italians.

CHAPTER

Plate. IX.

حکایت سی و ششم نقلست از شیخ عوض سلامه بغدادی رحمة الله علیه
که گفت شنیدم از والد خود که وقتی در قریه شیخ مطرباذرای رضی الله عنه
جراد عظیم یعنی ملخ بسیار میگذشت چندانکه تمام پوشیده شده
بود و مقدم ایشان مردی بود سوار بر یک جراد بآواز میگفت لا اله الا الله
محمد رسول الله کل نعمة فمن الله هر جانب که آنمرد توجه میکرد ملخ دنبال او
میرفت بعد از آن شیخ مطرباذرای در صحن زاویه خود بیرون آمد و ندا
کرد یا جنود الله ارجعی من هنا در حال آن ملخ همه بازگشتند و آنمرد از هوا
همچو عقاب پس شیخ افتاد شیخ فرمود آنمرد را که ترا چه باعث شد که بغیر
اذن بیلده من گذشتی آنمرد در پای شیخ افتاد و می بوسید و عذر
میخواست و استغفار میکرد تا آنکه شیخ خشنود شد و آنچه از و سلب کرده
بود باز داد و فرمود برخیز و برو در حال آنمرد باز در هوا پرید و رفت همچو تیر
و آن ملخ در بلاد عراق افتاد و خلقی آنرا گرفتند و قوت خود می ساختند

CHAPTER VII.

PLATE IX.

HUKAYUT ſee u huſhtum; Nukkuleſt az Shaikh Aouz Sellameh Bagdady, (ruhmet allah-alyeh) keh guft, Sheneed'um az walid khood keh wekta der keryet a Shaikh Metrbazray (rezy allah annaho) jeraud azeem, eeauny mellek buſiaur mikuzeſht: chendankeh temam puſheedeh ſhudeh buved. Va mekuddum iſhaun murdy buved ſuvvaur ber yek jeraud: ba'awvauz migoft. "La Illahilla allaho, Mohammed ruſool allahi, coll nimet femin allah." her jauneb keh aun murd toocheh mi kurd mellek dumbal o mirift: bâad az aun, Shaikh Metrbazray der ſehn-e zawiet khood beroon aumed; va neda kurd; "Ya jenood allahi arjàa min huna!" der haul aun mellek heme baz keſhtend wa aun murd az huwa hemchu ikhaub peiſh ſhaikh auftad. Shaikh fermood aun murdra, "keh tera che bais ſhud "keh begheer auzen bebeldet men gedeſhty?"—aun murd der pay Shaikh auftad, umi booſed u azur mickhauſt, u iſtigfaur mikurd ta aunkeh Shaikh khoſhnud shud va aunche az o ſulub kurdeh buved baz dad; u fermud "berkheez u berdo," der haul aun murd baz der huwa pereed u rift hemchu teer, va aun mellek der belaud-e Irak auftad va khulky aunra giriftend va kut khood mi ſaukhtend.

ANECDOTE

ANECDOTE THE THIRTY EIGHTH,

(i. e. Of the Original Perſian Manuſcript.)

IT is related of the Shaikh Aouſs Sellameh, of Bagdad, (the mercy of God be on him,) that he ſaid, "I have heard from my father, that once over the town, where Shaikh Meterbazray reſided, (on whom be the peace of God,) there paſſed an immenſe flight of locuſts, ſo numerous, that the whole country was nearly covered with them: and in the front of them, there was a man, riding upon a locuſt, and he called out with a loud voice, "there is no God, "but God, and Mohammed is the prophet of God; and is "not every bleſſing from God?" And to whatſoever ſide that man directed his flight, the ſwarm of locuſts followed him. Then the Shaikh Meterbazray came forth into the court of his hermitage, and cried aloud, "O ye armies of the Lord, retire "from this place!" inſtantly the locuſts retreated, and the man deſcended from the air like an eagle, and fell at the feet of the Shaikh: and the Shaikh ſaid to the man, "wherefore haſt "thou without permiſſion, paſſed over the place where I "reſide?" and the man fell at his feet and kiſſed them, and repented, and intreated pardon, inſomuch, that the Shaikh was appeaſed, and all that the locuſts had deſtroyed, was reſtored, and the Shaikh ſaid, "ariſe and depart:" At that moment,

the man darted into the air, with the ſwiftneſs of an arrow, and the locuſts deſcended on the plains of Iràk, and the inhabitants thereof took them, and made them their food."

THE manuſcript, from which this anecdote has been extracted, is written in a ſtyle, neither very correct, nor elegant; but I thought it neceſſary, that the reader ſhould render himſelf acquainted with writing of that deſcription, in which he will find but too many Oriental works tranſcribed. Before I proceed to analyze the graphical difficulties of this ſpecimen, I ſhall give the lines, containing exactly the words and letters of the original Perſian, arranged in their proper order; and, I would adviſe the reader, for his own convenience, and to facilitate his reference to the engraved ſpecimen, to number the lines in the margin of the plate, ſo that they may correſpond with the following:

1. Hhkayt ſy u hſhtm —Nklſt az Shykh auzz Slamh Bgdady rhmt allh alyh——
2. kh gft ſhnydm az wald khud kh wkty dr kryh Shykh Mtrbazray ry allh anh——
3. jrad azym yany mlkh bſyar mygzſht chndankh tmam puſhydhſhdh——
4. bud u mkdm ayſhan mrdy bud ſuar br yk jrad b'auaz mygft laallh ala allh——
5. Mhhmd

5. Mhhmd rſul allh kl namt ſmn allh hr janb kh anmrd tuchh mykrd mlkh dnbal au——
6. myrft bad az an Shykh Mtrbazray dr ſhn zauyh khud brun amd u nda
7. krd ya jnud allh arjay mn hna dr hal anmlkh hmh baz kſhtnd u an mrd az hua
8. hmchu akab pyſh Shykh aftad Shykh frmud anmrdra kh tra chh baas ſhd kh bghyr
9. azn bbldh mn gdſhty an mrd drpay Shykh aftad u my buſyd u azr
10. mykhuaſt u aſtgfar mykrd taankh Shykh khſhnud ſhd u anchh az u ſlb krdh
11. bud baz dad u frmud brkhyż u bru dr hal anmrd baz dr hua pryd u rft hmchu tyr
12. U an mlkh dr blad ark aftad u khlky anra grftnd u kut khud my ſakhtnd.

WITH the aſſiſtance of theſe printed lines, the reader, who has attended to the remarks in the ſecond, third, and fourth Chapters, will find I hope, but few difficulties in the engraved ſpecimen; thoſe which remain for me to explain, appear to be the following words, in the

Firſt line:—*Huſhtum*, written partly over the preceding *Sy* and *Waw*; and begun with a little turned *ha*; the ſtroke of *Shin* in *Shaikh*, comes between that of *z* in *laz*, and its point; in *Bagdady*, the point of *ba*, is placed under the firſt *da*; in *Rehmet*, the points over final *ha*, (which make it *ta*,) are placed over the *Hha*; the ſecond *Lam* in *Allah*, is very ſhort, and in *Aleyeh*, above the line, no points are expreſſed for *ya*.

Second line:—No points to *fa* and *ta*, in *Goft*; the *Alif* of *az*, touches the final *Mim*, of *Sheneedehm*; in *Keryet*, the

ra

ra hangs almoſt perpendicularly from the *Kaf*; in *Reſy*, the *ra* is a little oblique ſtroke, lying over the preceding letter; in the laſt word, *Annaho*, which is above the line, the point of *Nun* is placed over the long unmeaning daſh between that letter and final *ha*.

Third line:—IN *Jerad*, the *ra* is a continuation of the lower part of *Jim*; the initial *ya*, in *Eeauny*, is ſo long, as to appear like an *l*; the *Nun* is a turn of the pen, with a point over; *Melkh* is written ſo cloſe, and crowded, that the tail of *Kha*, touches that of the final *ya*, of *Eeauny*, the point of *Kha* is very high above it; under *Beſiaur* are placed three ſuperfluous points, for thoſe of *ba* and *ya* are not omitted; the point of *Zal*, in *Mikuzaſht*, almoſt touches that letter; in *Chendankeh*, the point of the ſecond *Nun* is ſeparated from its letter by the ſtroke of *Caf*; the points of *ta*, in *Temam*, almoſt touch the *Alif*; the ſtroke of *Shin*, touches the initial *pa*, in *Puſheeteh*; *pa* has but one point. *Shudeh* above the line.

Fourth line:—In *Iſhaun*, the points of *Shin* are irregularly placed; no points to final *ya* in *Murdy*, nor to that letter, when final, throughout the ſpecimen; the point of *ba*, in *Buved*, under the *Waw*; over the words *Ba' avauz*, is placed the orthographical mark, *Medda*; as the *Alif* of *ba* is ſuppreſſed, and the letter *b* joined at once to the *Alif* of *Avauz*, it ſhould be *Ba avauz*; for the *z* of this word, no point is expreſſed; in *Migoſt*, the points of *ya* are thrown under the *fa*, which is

crowded into the hollow of *Gaf*; the three laſt letters of *Allah* are above the line.

Fifth line:—OVER the word *Allah*, which occurs twice in this line, is placed the mark *Teſhdid*; the *ta*, in *Nimet*, expreſſed by final *ha*, with points; in *Semen*, the tail of *Nun* touches the point: the *h*, in *Her*, appears like an initial *Mim*: the words *Aun* and *Murd* are joined; the *Nun*, which ſhould be final, being placed before the *Mim*, as initial. (See p. 61. and 62.)

Sixth line:—IN the word *Mirift*, a little ſtroke is negligently brought from the end of final *ta*, and touches the points. *Shaikh* is thrown over the words *az aun*, and *Sehn* over the preceding *dr*; the *za* of *Zawiyet* is placed over the final *Nun* of *Sehn*; the point of *Kha*, in *Khud*, is over the *Waw*, and that of *Nun*, in the laſt word *Neda*, is rather over the preceding copulative *Waw*.

Seventh line:—IN *Jenud* the points of *Jim* and *Nun* are not regularly placed: in *Arjaa*, the firſt ſyllable comes between the letter *Jim* and its point: a blot in *Min*: a long turned ſtroke between the *n* and *Alif* of *Hena*: in *Kuſhtend* the points of *ta* and *Nun* are blended together; and the letter *ha*, of *Huwa*, comes between the points of *za*, in *az*, and its letter.

Eighth line:—IN *Hemchu* one point for three in *Chim*; the tail of final *ba*, in *Ykab*, touches the *pa* in *Peiſh*, which is deſcribed without any points for *Shin*; the *Dal*, of *Aſtad*, in the hollow

hollow of *Shaikh*; the point of *Nun*, in *Aunmurdra*, is over the *Mim*; the points of *Sa*, in *bais*, confuſed; that of *Ghain*, in *Begheer*, not exactly over its proper letter.

Ninth line: THE points of the two *bas*, in *Bebeldeh*, are joined; *men* badly expreſſed; the points of *ta*, in *Aſtad*, are placed over the *Alif*; and under the word *booſeed*, are three ſuperfluous points. (See page 52.)

Tenth line:—THE *Waw*, after *Mikhauſt*, ſo deſcribed as to ſeem belonging to the following word, *Iſtigſaùr*, of which the initial *Alif* is under the ſtroke of *Sin*; and three ſuperfluous points are alſo placed under this word; in *Aunkeh* the ſtroke of *Caf* is between *Nun* and its point; the points of *Kha*, *Shin*, and *Nun*, in *Khoſhnud*, are confuſedly thrown together, one point for *Chim* in *Auncheh*, and no upright body for *Nun*.

Eleventh line:—IN the word *Kheez*, the points of *Kha* and *Zu* are united; the *Waw*, after *Pereed*, appears like a *Dal*, and ſeems to belong to the next word *Rift*; *Hemchu* is almoſt perpendicular; one point for *Chim*: the *ya*, in *Teer*, a ſlight turn of the pen.

Twelfth line:—THE point of *N*, in *Aun*, touches the letter; that of *Ba*, in *Belad*, not under its proper letter; the *Ra*, of *Irak*, comes ſuddenly from the *Ain*, the *Kaf* very much hooked: in *Khulky* the points of *Kaf* almoſt touch the *Lam*; the points of *Ta*, and *Nun*, in *Griftend*, blended; as are thoſe of the laſt word *Saukhtend*, of which the *Alif* is not ſtraight.

THERE is not, I believe, any combination of letters, or inſtance of irregularity in this ſpecimen, which may not be found minutely analyzed in the former chapters of this work, to which the reader muſt often turn, if he wiſhes to render himſelf maſter of coarſely written Talîk.

WHEN I aſſure the reader that this ſpecimen of miraculous anecdotes has not been extracted from the original collection, as poſſeſſing a greater ſhare of abſurdity than the others, he will endeavour to perſuade himſelf with me, for the honour of mankind, that the credulity of extreme ignorance alone, could, in any age or country, have been amuſed by ſuch idle fictions; and he will lament, that ſuperſtition, or a knaviſh deſire of impoſing on the multitude, could induce any perſon, particularly a writer of eminence, to miſ-ſpend his time in the compilation, and I may ſay, the compoſition, of ſuch tales.

YET we find, that in works of this nature, *Yafeï al Yemini*, a celebrated Arabian author, employed his pen, and has left voluminous records, of the miracles performed by his compatriot ſaints. Of one among theſe, furnamed *Shaikh Abdelcader*,

*Abdelcader**; he has written the life in a diſtinct volume; but of many others, inferior perhaps in piety, or wonder-working powers, he has given a conſiderable number of anecdotes, collected in the work called "*Roud'a'r'yaheen*," or the "Garden "of odoriferous Herbs;" from a tranſlation of this work, into the Perſian language, I have extracted the ſpecimen here given.

THIS Perſian tranſlation contains two hundred ſections; in each, one anecdote, but in ſome, two or three ſhort ſtories of the ſame ſaint are related under one head; and in many, are given lines of Arabic poetry, always on moral or religious ſubjects, of which there is not any tranſlation. In favour of the ſtyle and language of this work, I can ſay but little: a ſuperficial knowledge of Perſian will enable the reader to perceive that the tranſlator, long habituated probably to the peruſal of Arabic writings, has negligently adopted words and idioms from that tongue, which thoſe of the Perſian would have expreſſed as well.

* The word Shaikh, ſignifies not only an ancient, and venerable perſonage, as in the ſpecimen; but often means the head, or chief man, of a tribe or family. The ſcrupulous piety of the Mahometans will not permit the names of any ſaint, or holy elder, to be written or uttered, without the benediction ſuitable to his rank, or degree of ſanctity, although the name were to occur frequently in the ſame page or diſcourſe; two inſtances of theſe benedictions are given in the ſpecimen.

BUT

BUT many of theſe anecdotes preſent curious and original pictures of the domeſtic life and manners of the Arabs: and could they be diveſted of the diſguſting ſuperſtition, which prevails through all, would furniſh, in a tranſlation, ſome uſeful hints on the geography, cuſtoms, and natural hiſtory of Arabia.

ON the ſubject of the miracle, recorded in the anecdote before us, I ſhall offer a few obſervations; though fortunately for the inhabitants of theſe northern climates, the natural hiſtory of the *locuſt*, is to them, a matter of ſmall concern; but the havoc and deſolation which attend this winged peſt, whereſoever it directs its flight, ſeem to juſtify the Arabian ſaint, in addreſſing them, as the "forces of the Lord," for, like a numerous and well ordered army, commiſſioned by offended heaven, to inflict famine and its horrors on ſome devoted land, theſe deſtructive animals deſcend, as it were, from the clouds, and lighting on the green fields, devour all the tender plants and growing herbage, and render vain the labours of the huſbandman.

FATHER ANGELO mentions the clouds of locuſts, eclipſing the ſun, which paſs from Arabia into Perſia; the alarm of the inhabitants, and the means they uſe to prevent the lighting of thoſe deſtructive animals on their fields; he alſo deſcribes the ſmall birds which devour them with incredible expedition

and

and avidity, and the equal degree of "*Guſto*," with which the Arabians eat a diſh of locuſts boiled in water and ſalt.*

FROM the order and regularity of their flight, the confuſed buzzing and noiſe occaſioned by their wings, the terror they inſpire, and other circumſtances, we find, that by the moſt ancient writers, locuſts have been compared to a powerful army, going forth to battle, with the tumult of chariots, and war horſes. In a moſt learned and elaborate eſſay, the celebrated Bochart has quoted various parts of Scripture, in which they

* Gazoph. Perſicum, Art. Locuſta, 201 202, "*In Arabia tutti quanti mangiano queſte locuſte con ſommo guſto, &c.*" The following extract from a very reſpectable traveller will ſerve to expreſs the deſolation and miſery attendant on thoſe unwelcome viſitants. "Les "habitans de la campagne et des villes d'alentour avoient etè ruinès par des ſauterelles, "qui etoient venües fondre ſur leurs terres, apres avoir mangès toutes les ſemailles de la "Judea et de la Paleſtine: elles avoient devorè les bleds, les cotons, et toutes leurs "denrees, et affamè cette province a un point que, n'aiant rien pû recueillir l'annee prece- "dente, ces pauvres paiſans n'etoint plus en ètat de paier au Beig ce qu'ils devoient tous "les ans au Grand Seigneur." A ſerious revolt was the natural conſequence of the inſolvency of thoſe unfortunate peaſants, as the Beig, or Viceroy above-mentioned, endeavoured to enforce the payment of the uſual tribute to the Grand Signior.—See the "Voyage au Camp du Grand Emir:"—"par le Chevalier D'Arvieux," p. 91. Oct. Paris, 1717.

THIS work has appeared in Engliſh, and a moſt excellent tranſlation of it into the Dutch language, with learned and ingenious notes; was publiſhed at Utrecht, in one vol. octavo, 1780, by the Rev. G Kuipers, Preacher of Dort, in Holland, under the title of "*Reis "naar den Groten Emir.*"

are

are ſo deſcribed, particularly the books of Joel, Amos, Job, &c.* But the authority of the Arabian Shaikh for ſtyling them, as in the anecdote before us, "the armies of the Lord," ſeems to be the following tradition, handed down by Mahometan authors†. Their prophet, ſay they, forbade that locuſts ſhould be killed; for one of them falling on a certain time into his hands, he found written on the creature's wings, "*Nehen jenud allah al'akber, &c.*" "We are the army of the "mighty God; we have each ninety and nine eggs, and had we "but the hundredth we would conſume the world, and all that "it contains." We find, however, that notwithſtanding the prohibition of the Arabian Prophet, the inhabitants of *Irâk*, (the ancient Chaldea) like the Hebrews of old,‡ and St John in the wilderneſs of Judea,§ uſed theſe animals as food; and I believe the cuſtom of eating them prevails all over Africa and Aſia. Leo Africanus, after deſcribing the immenſe ſwarms of locuſts that infeſted Barbary, intercepting the very ſun-beams, adds, that they are not eſteemed by the people of Lybia and Arabia Deſerta as a bad omen; for they dry them in the ſun, pulveriſe, and eat them.‖

* Hierozoicon: Chap. iv. book iv.

† Al-Damir, Ebn'Omar, &c.—See Bochart's Hierozoicon, b. iv. chap. iv.

‡ Leviticus. § St. Matthew.

‖ Leo Africanus, Book ix; a diſh of locuſts, ſo prepared, is called in Arabic "*wehiſet*;" they are eaten plain, or mixed with fat.—See Richardſon's Dictionary, vol. i. 2075.

OF

OF the two hundred anecdotes contained in the original work of *Yafeï al Yemini*, many ſeem to have been borrowed from the traditions of other countries. Several of the Arabian Saints reſtored ſight to the blind, hearing to the deaf; nay, ſome had the power of raiſing from the dead. But I ſhall forbear to draw any invidious parallel between our Mahometan miracles, and thoſe legends which amuſed the bigotted and ſuperſtitious, in the ages of European darkneſs; nor ſhall I ope the ponderous volume in which theſe are recorded, and which lies covered with the duſt of oblivion, even on the monaſtic ſhelf. It is to be hoped, that ſuch fictions can no longer amuſe the credulity of mankind: and that the Arab of the preſent day, whoſe belief is the Creed of pure Theiſm *, (when diveſted of its abſurd concluſion, †) can find but little pleaſure in the peruſal of thoſe tales, which aſcribe to mortals the poſſeſſion of ſuch power as can be the attribute of GOD alone.

* "*La Allah illa Allah!*" There is no GOD but GOD!

† "*Waw Muhammud Reſoul Allah;*" and Mahomet is the Prophet of GOD.

CHAPTER VII.

FRONTISPIECE.

" *Biya ay yſhk, por afsoon va neerunk,*
" *Keh baſhud karitoo keh ſuluh va keh jung.*

" *Gahy furzaneh ra diwàneh ſazee,*
" *Gahy diwàneh ra furzauneh ſazee.*

" *Chu ber zulf-i peri-rooyaun neby bund,*
" *Bezunjeer-a junoon auſtad khruydmund:*

" *Wa gur az aun zulf bundy berkuſhaeey,*
" *Cheraugi-akl yabed ruſhenaÿ.*

" *Zeleekha yekſheby beeſabr va beehooſh,*
" *Beghumm hemzad u ba mehennet hem-agooſh,*

" *Zejaum-i derd, durd aſhaumeey kurd,*
" *Zeſooz-i yſhk bee araumeey kerd.*"

" Come,

" Come, oh Love, with all your faſcinations and deceitful charms; you who are
" the promoter of concord and of ſtrife.

" At one time you make the wiſe man ſilly; and at another time you inſpire
" wiſdom into the fool.

" When you place your ſnare in the ringlets of beautiful damſels, the wiſeſt
" man falls into the fetters of inſanity:

" But if you ſhould looſe this ſnare from the fair one's ringlets, the lamp of rea-
" ſon will reſume its light.

" Zeleekha, one night, impatient and diſtracted: the twin-ſiſter of affliction,
" and to whom ſorrow was as a familiar friend,

" Drank to the very dregs of the cup of wretchedneſs, and from the burning
" anguiſh of paſſion paſſed the night without repoſe."

AS I gave in the laſt ſpecimen a page of proſe, rather coarſely written, I ſhall conclude this work by preſenting to the reader, ſix couplets of Perſian Poetry, from a manuſcript, of which the writing is correct, and the combinations of letters formed with ſome degree of elegance. The original order is as follows:

I.

1. Bya ay aſhk pr afsun u nyrnk
2. Kh baſhd kar tu kh ſhh u kh jnk.

II.

3. Ghy frzanhra dyuanh ſazy
4. Ghy dyuanhra frzanh ſazy.

III.

5. Chu br zlf pry ruyan nhy bnd
6. Bznjyr jnun aftad khrdmnd.

IV.

7. U gr zan zlf bndy brkſhayy
8. Chragh akl yabd ruſhnayy.

V.

9. Zlykha ykſhby byſbr u byhuſh
10. Bghm hmzad u ba mhhnt hmaghuſh.

VI.

11. Z jam urd *drd* aſhamyy krd
12. Zſuz aſhk by aramyy krd.

THAT the reference from this ſcheme to the plate may be more eaſy to the reader, I have numbered every couplet, and diſtinctly the lines of each couplet; and, I think he will find it uſeful to mark, in like manner, the Roman figures with his pencil, in the margin of the plate. I ſhall not be very minute in my obſervations on this ſpecimen, as I ſuppoſe the ſtudent to be, by this time, pretty nearly maſter of the chief difficulties

of

of the Taliḳ hand; and as I am beſides of opinion, that it will be for his advantage, to decipher the lines before him, by means of the printed ſcheme juſt given, and frequent reference to the former chapters of this work; it being certain that, that knowledge, which is the reſult of our own labours, and diligent inquiry, ſinks deeper into the memory, than that which we careleſsly borrow from another.

I SHALL only remark, that the points of *ba* and *ya*, are generally blended, as in *Biya*, (the 1ſt line) and in *Beeſabr* and *Beehooſh*, (9th line); alſo thoſe of *jim* and *ya* in the word *Zunjeer*, (6th line); a long daſh unites two letters in ſome words, as in *Furzauneh*, (3d and 4th lines) and in *Akl*, (8th line) in which word, the points of *Kaf* are placed over the daſh, and the hook of *Lam* touches the *ya* of the next word *Yabed*; the point of *jim* in *Junk*, (2d line) is placed under the *Gaf*; and in the words *Deewaneh Saſy* of the (3d line), the point of *za* is placed over the *Sin*; in the hollow of final *nun*, in *Rooeeaun* (5th line) is placed the final *ya* of *Nehy*; and in *Bezunjeer*, (6th line) the point of *nun* is over the *ra*; the points of ſome letters are placed perpendicularly one over the other, as in *Yſhk*, (1ſt line) and *Kuſhayy*, (7th line); the word *Derd* is diſtinguiſhed from *Durd*, in the 11th line, by the *Fatha* over it, the latter having *Damma*; ſee Chapter IV. p. 68. A catch-word *(Keſhud,)* leads to the next page, as I before obſerved, Chapter IV.

In

In amore hæc omnia inſunt vitia,
Suſpiciones, inimicitiæ, induciæ, injuri
Bellum pax rurſum.

TERENT. Eun. I. 1.

FOR the ſpecimen of Perſian writing, which is to conclude this work, I have choſen the beginning of a Chapter, in the celebrated poem, "*Euſef ve Zeleekha**," of which the title has been already given in Plate V. No. 5.

THE loves of the Hebrew Patriarch, Joſeph, with the fair Zeleekha, who, in the Old Teſtament, is called the wife of Potiphar, and by ſome Arabian hiſtorians, Raïl†, are the ſubject of this poem. The author, whoſe name is Jamì‡, a writer

* So are theſe names pronounced, as I have been aſſured in the letter of an ingenious correſpondent from the Eaſt; but they have been written in various ways by many learned Orientaliſts; Euſoof, Juſuf, Zulikha, Zoleikha, &c.

† See Notes to Sale's Koran, Chapter Joſeph; beſides the original Quarto, and that in two volumes Octavo; of this valuable work, a new edition has appeared this year, (1795) at Bath, in Octavo, two volumes. Neither does the Old Teſtament, nor the Koran, mention the name of Joſeph's miſtreſs; but all the later Aſiatic writers agree, in calling her Zelęekha.

‡ See an account of Jamì, page 17, &c.

of the firſt claſs, has decorated, with all the graces of poetry, the romantic ſtory of the youthful Canaanite, as related in the Koran*, where indeed, we find it ſtrangely altered from the original Moſaic narrative; but the charms of the Egyptian lady, which the poet celebrates, as well as her name, are neither recorded in the Old Teſtament†, nor ſpoken of by Mohammed: her paſſion, however, for Joſeph, and her beauty, are the ſubject of many poems, ranked among the fineſt compoſitions in the languages of Aſia. A Turkiſh writer‡, declares that,

"*Temam meſridehi Zeleekhaden koozuk khatoon yughidy.*"

"IN all Egypt, there was no woman more beautiful than "Zaleekha;" and the charms of Joſeph, the Adonis of the Eaſt, are become proverbial, and alluded to by all the Lyrick poets

* In ſupport of a favourite ſyſtem, the moſt learned men often adduce extraordinary arguments: a very ingenious writer has drawn a cloſe parallel between our Joſeph of the Scriptures, and the Proteus of prophane hiſtory, in a work, profeſſedly written to prove, that Herodotus, while deſcribing the affairs of Egypt, was the inconſcious hiſtorian of the Jewiſh people. See *Herodote Hiſtorien du peuple Hebreu ſans le ſavoir*," Second Edition, Liege, 1790, p. 23, Octavo. This work, however, is only a defence of the "*Hiſtoire Veritable des Tems Fabuleux*," by the Abbè Guerin du Rocher, in 3 vols.

† Geneſis, xxxix. &c.

‡ Quoted in "Seaman's Turkiſh Grammar, p. 22, Quarto, Oxford, 1670.

in

in their gazels or ſonnets, as well as by thoſe who have made his ſtory the ſubject of longer and more regular poems; thus *Hafez* in a charming ode, addreſſing ſome beautiful youth, declares, that "all the world pronounced him the Joſeph of "the age," a ſecond Adonis;

"*Goftend khulayek keh too-eey Euſoof ſany.*"

AND, in another ode, he ſtyles him the "Moon of "Canaan."

"*Mah-i Canaani men muſnedy Meſr aüi too ſhud,*
"*Gahi aüneſt keh pedrüdi kuni zendaunra.*"

"O my moon of Canaan! the throne of Egypt is thine own,
"This is the time that thou ſhouldſt bid farewell to priſon*."

THE

* The firſt line of this couplet is given in the Perſian Grammar, by Sir Wm Jones; I have here, for the laſt time, quoted the name of him whoſe writings induced me to deviate from the beaten paths of claſſic learning, and to wander among the flowery fields of Aſiatic literature: A name already ſo celebrated by happier pens than mine, that it is unneceſſary to enumerate in this place the various original compoſitions in Latin, Engliſh, and French, of the voluminous Jones: his admirable tranſlations from the Arabian, Perſian, and Sanſcrit languages, his learned writings as a Lawyer, and his elegant productions as a Poet. The univerſality of his genius is acknowledged by many contemporary writers, and ſo great was his ſtock of acquired knowledge, that the name of Sir William Jones, is ſufficient to expreſs the higheſt degree of intellectual excellence that a human being could attain.

THE impriſonment of Joſeph, here alluded to by Hafez, affords ſubject for ſome very intereſting chapters of that poem of Jaumi, from which the ſpecimen is extracted; the enamoured Zeleekha is there ſuppoſed to declare, that

" *Chu zendaun jauy-i inſaun Gul azaur eſt,*
" *Neh zendaun, bel keh khurmi nubuhaur eſt.*"

" WHEN a priſon becomes the reſidence of ſuch a lovely roſe-cheeked mor-
" tal, it loſes all the horrors of a priſon, and poſſeſſes all the charms of ſpring."
" But,"

Adds ſhe in another place,

attain. His eulogium, and his elegy, have lately fallen from the pens of Hayley the poet, and Maurice, the learned author of the " Indian Antiquities." But the brevity and ſingular beauty of the Epitaph, written by a brother judge (Sir Wm. Dunkin), induce me to preſent it to the reader as the beſt concluſion of this note:

Gulielmus Jones eques: Cur. ſup. in Bengal ex judicibus unus;
Legum peritus, fidusque interpres:
Omnibus benignus,
Nullius fautor:
Virtute, fortitudine, ſuavitate morum
Nemini Secundus:
Seculi eruditi longè primus,
Ibat ubi ſolum plura cognoſcere Fas eſt.
27 April, 1794

" If in paradiſe we were not to behold the face of the perſon we adore, " paradiſe itſelf would appear dreary to a longing lover's eye."

" *Bulu bee rooee y jaunaun gur bchiſht-eſt,*
" *Becheſhim-i auſhek-i muſhtak zuſht-eſt.*"

ON the ſubject of the former couplet, I ſhall remark, that the idea of a dungeon or any other diſagreeable place, made delightful when inhabited by the object of one's love, ſeems ſo natural to thoſe really affected by that paſſion, that I believe it will be found in the poetry of every age and nation; few have ſo ſweetly expreſſed a thought of this nature, as the amorous Tibullus,

" Sic ego ſecretis poſſum bene vivere ſylvis,
" Quâ nulla humano ſit via trita pede,
" Tu mihi curarum requies, tu nocte vel atrâ,
" Lumen, et in ſolis tu mihi turba locis*."

THIS beautiful paſſage has Hammond, the gentle diſciple of the Latin Poet, thus happily paraphraſed; though perhaps no verſion into another tongue can do juſtice to the *Curarum requies* and the *turba* of the original.

* Tibull: Eleg. 13:—Ad Amicam, Lib. iv.

" With

"With thee in gloomy deſarts let me dwell,
"Where never human footſtep mark'd the ground,
"Thou light of life! all darkneſs can'ſt expel,
"And ſeem a world with ſolitude around."

ON the ſubject of the laſt quoted Perſian couplet of Jaumi, I muſt again introduce Tibullus, who has beautifully anticipated the idea of a Mahometan paradiſe; of which I believe the black-eyed Houries conſtitute the principal felicity. The Poet and the Prophet are alike rewarded with the ſmiles of beauty; a celeſtial virgin receives into her boſom, the ardent Aſiatic, and Venus herſelf conducts the amorous Roman into the Elyſian bowers.

"Sed me, quod facilis tenero ſum ſemper amori,
"Ipſa Venus campos ducet in Elyſios*."

To return to the hiſtory of Joſeph, I ſhall mention one, among the various poems and romances that have been founded on it: a work, in the Engliſh language, which, as well as its author, is but little known, I mean the curious poem, "Egypt's Favorite," by Sir Francis Hubert, Knt. (printed in Duod. London, 1631.) It follows one, in the copy before me, by

* Tibull. Lib. 1. Eleg. 3. ad miſſalam.

the ſame author, intitled, "The Hiſtorie of Edward the "Second, ſurnamed Carnarvon, one of our Engliſh kings, "together with the fatall down-fall," &c. &c. printed in 1629. This is not the place to preſent the reader with an extract from the latter work, which is ingenious and intereſting. But the poem of "Egypt's Favorite," is divided into four parts, viz:

"Joſephus in Puteo;—or, The Unfortunate Brother,
"Joſephus in Gremio;—or, The Chaſte Courtier,
"Joſephus in Carcere;—or, The Innocent Priſoner,
"Joſephus in Summo;—or, The Noble Favorite;
"Together with Old Iſrael's progreſs into the Land of "Goſhen."

As a ſpecimen of this extraordinary poem, I ſhall give a few lines from the ſecond part, in which Joſeph begins the account of his misfortunes, and the original cauſe of his impriſonment, alluded to in the Perſian couplets before quoted:

XV.

"My lady-miſtreſſe caſt an amorous eye
"Upon my forme, which her affections drew:
"Shee was Love's martyr, and in flames did frye,
"But (like a woman) did that love purſue,

XVI.

"Wiſely and cunningly, &c. &c.

AND he thus begins the third part of his ſtory:

"From hopes of court to horrors of a jayle,
"From great reſpect, from friends, from wealth, from place:
"Unto a loathſome dungeon without bayle,
"A wofull fall—yet this was Joſeph's caſe." &c.

BUT I ſhall conclude my obſervations on the Hiſtory of the Hebrew Patriarch, and cloſe this volume, by remarking, that the Perſian Romance, has altered many circumſtances, even from the Koran; and that the cataſtrophe, in particular, of the heroine's amorous ſchemes, ſo diſgraceful, according to the records of Moſes, and of Mohammed, is deſcribed by the poet Jamì, as crowning her paſſion with ſucceſs, and uniting her in marriage with the object of her love.

SUCH

SUCH are the obſervations on Perſian manuſcripts, which I promiſed to the reader, in the beginning of this work, with my own remarks, and the quotations from other writers, which I have profuſely ſcattered through it, in the form of ſhort and diſtinct eſſays, hoping thereby, to relieve the reader, and diverſify, in ſome meaſure, the barren ſameneſs of my original ſubject. The number of examples might have been augmented, and this volume ſwelled to a much greater bulk, by ſpecimens of highly ornamented manuſcripts; but neither have I had leiſure for adding more, nor do ſuch additions ſeem neceſſary; for as I have already obſerved, the principles of Perſian writing are exactly the ſame, whether the letters be formed with elegance and taſte, or ſcrawled with inaccuracy and diſregard of beauty.

SUCH as it is, I preſent this Eſſay to the public; but too conſcious of its manifold defects, and of my own inability, from want of time to render it more correct; let the indulgent reader receive it as a work, begun without any intention of publication, irregularly continued amid the duties and diſſipations of a military life, and now, abruptly concluded, on the eve of embarkation for an hoſtile ſhore: I offer it, with the hope alone, that it may prove uſeful, till ſome other perſon ſhall have improved on my plan, or framed a better.

AFTER all, a few weeks ſtudy of good authors, and frequent tranſcribing from correct originals, will render this work, or any other of the ſame kind, unneceſſary; but the induſtry of others, and our own wiſhes, will be vain, without application and perſeverance.

CHESTER,
March 27, 1794.

LONDON,
September, 1795.

SINCE my return from the Continent, I have been induced to make ſome alterations, and to inſert a few quotations from books, printed during the preſent year, in the original manuſcript, which was cloſed, as the reader may have perceived, early in the laſt. Before I finally diſmiſs it, I ſhall mention another circumſtance in the hiſtory of this work, becauſe, while it points out the chief ſource of its faults, it may ſerve, perhaps, as an extenuation of them; it is, that, until offered to the world in its preſent form, this Eſſay has not fallen under the inſpection of any human eye but that of the author.

HAD

HAD I ſolicited the aſſiſtance of thoſe among my friends, who were celebrated for eloquence, or diſtinguiſhed by profundity of learning, this work, might now, perhaps, boaſt of diction more refined, and be enriched with fragments of claſſical erudition. But, when I conſidered, that, within the circle of my acquaintance, Oriental Literature had been but little cultivated, and the languages of Aſia almoſt totally unknown, I became apprehenſive that ſufficient attention might not be paid to the general deſign of my work, and that its chief object might be altogether forgotten, while one would reduce, and another add; ſome adviſe total rejection of paſſages, and ſome ſuggeſt partial alteration. I therefore early reſolved to charge myſelf alone with the burden of reſponſibility for all its faults; and, as I ſhall ſubmit, without a murmur, to the correcting laſh of criticiſm, nor attempt to throw it from myſelf on others, ſo I indulge the hope of poſſeſſing, undivided, whatever recompenſe of approbation the public ſhall beſtow on one who has honeſtly endeavoured to pleaſe, and to inſtruct.

A VOCABU-

VOCABULARY

OF THE

ARABIC AND PERSIAN WORDS

WHICH OCCUR IN THIS WORK.

A.

AFAK, univerſe, quarters of the world
Afraſiaub, a proper name
Afſoon, charms, faſcination
Aftaub, the ſun
Agleb, ſuperior, moſt part
Agooſh, embrace, the boſom
Agur, or *Gur*, if
Aherimaun, the Devil
Aimun, free, exempt
Ai, or *Ay*, Oh! Ho!
Ajz, weak, imbecillity
Akber, moſt great, powerful
Akl, reaſon, ſenſe
Akſer, in general, moſt part
Al, Arab. article, "the"
Aley-hi, to, or, upon him
Allah, God
Am, I am
Amber, ambergris, amber,
And, they are
Andiſheh, thoughts, anxiety
Anduh, grief, trouble, &c.
Ankaboot, ſpider
Annaho, on him, to him
Ar, for *Agur*, if
Araumy, reſt, repoſe
Arjaà, retire, *Arab. Imper.*
Arzoo, deſire, wiſh
Aſhaumeey, a draught
Aſhk, a tear
Aſhufteh, enamoured, perplexed
Aſiſ, a horſe

Aſt, or *Eſt*, he is, it is
Aub, water
Audmy, a human creature, a man
Auftadeh-den, fallen, to fall
Aumedeſt, from
Aumèdun, to come
Aumeez, partic. of
Aumeekhtun, to mix
Aumeed'um, my hope
Aun, that
Aunchè, that which
Aunchunaun, thus, ſo, &c.
Aunkeh, he, or ſhe who,
Aunja, there, in that place
Aunra, oblique caſe of *Aun*.
Auſhek, a lover
Autiſh, fire
Auwauz, a clamour, noiſe
Auwurd, he brought, from *Auwurden*, to bring
Auzen, leave, permiſſion
Awlad, children, race, &c.
Az, from, of, than
Azem, and *Azeem*, great, large
Azur, forgiveneſs, pardon.

B.

Ba, with
Baad, after, afterwards
Baad az aun, after that, then
Bad, let it be, *Mebad*, let there be not
Bad, the wind, *Bade-e Suba*, the Zephyr
Bagdady, a perſon of Bagdad
Baïs, occaſion, cauſe
Bakſhem, I would give
Bala, above, upon
Balkh, the capital of Choraſſan
Bar, a load, a time, turn, &c.
Baſhud, he, or it may be
Baſhy, you may be
Baug, a garden
Baz, again
Bazy, or *Bauzy*, play, ſport
Bebeldet, comp. of *b*, in, to, on, and *Beldet*, a town, village, &c.
Bee, without
Beened, he ſees
Beeny, you ſee, obſerve
Beeroon, out, out of
Befatha, with the mark *Fathá*
Begheer, without
Behaur, or *Buhaur*, the ſpring
Beher, to, or in all, every
Beheter, better
Behiſht, Paradiſe
Beiya, come, ho! bring thou
Bekurd, is made, rendered
Belaud, towns, diſtricts
Bemen, to me
Belkeh, but, however, but if
Bemaned, remains, let remain
Ber, on, upon, the boſom

Beray, for, on account of
Berayud, ariſes, goes, ſucceed, &c.
Bergirift, took up, &c.
Berift, went, departed
Berkheez, ariſe thou
Berkuſhay, you open, looſe
Beroo, go, go away
Berud, goes away
Beſiaur, much, many, &c.
Beſteh, bound, cloſed
Betoo, to, in, or with you
Beyekbar, at one time, at once
Bezungeer, in, or to the chain
Bikeraun, infinite, ineſtimable
Bikyas, without bounds
Biroon, out, out of
Biya, come! bring, &c.
Bokharà, a city
Booce, ſmell, perfume
Boomy, the owl
Booſèdun, to kiſs
Booſeh, a kiſs
Buee, or *Booe*, ſmell, &c.
Buhaur, or *Behaur*, ſpring
Bulbul, the Perſian Nightingale
Bulee, yes, but, however
Bund, a fetter, ſnare, bonds, &c.
Burden, to bear, carry
Burf, ſnow
Buved, or *Bood*, he was, it was
Buzruk, great, large

C.

Caf, a fabulous mountain
Canaàn, Paleſtine
Chè, or *Cheh*, who, what, wherefore, why, whom, &c.
Chehar, four
Chehel-Minar, the forty pillars, or the ruins of ancient Perſepolis
Chehreh, face, air, mien, &c.
Chekur, the heart, liver, &c.
Chenaun, ſo, ſuch, &c.
Chenauncheh, thus, in the ſame way
Chendaunkeh, as many as, more as, &c.
Cheraugh, lamp, torch, candle, &c.
Cherekh, ſphere, circle, &c.
Cheſhim, the eye
Cheſhimhay, pl. the eyes
Chu, as like, when
Chun, when, ſince, as, like, &c.

D.

Dad, equity, he gives, a gift
Damen, a fold, hem, ſkirt
Daniſtun, to know
Dara, Darius, King of Perſia
Daree-nd, you have, they have
Daſhtun, to have, hold
Daughy, a ſcar, wound, mark
Dehauny, the mouth
Deed, he ſaw
Deeden, to ſee

Deedeh, particip. ſeen, eye
Deeve, a Dæmon, Evil Spirit
Deewauneh, inſane, mad, fooliſh
Der, in, upon, into, &c.
Derd, affliction, grief
Derïay, waves, ſea
Derung, delay, heſitation
Deſt, the hand
Digur, other, elſe
Dil, the heart
Dilaraumy, reſt of the heart
Dildar, poſſeſſing the heart, a miſtreſs
Dilfereeb, deceiving the heart
Diltuba, raviſhing the heart
Diraz, long
Doo, or *Du*, two
Door, or *Dur*, far
Doſt, the hand, a friend, miſtreſs
Doſteh, handful, a noſegay
Duhur, fortune
Dumbal, tail, track, veſtige, rere
Dur, far
Durd, dregs, ſediment
Dureegh, alas!
Duruſty, truth, ſincerity
Duſet, a miſtreſs, a friend
Dyar, houſes, manſions

E.

Eaunèe, that is to ſay, viz.
Een, or *aèn*, this, *Eenja*, here
Endam, form, ſtature, &c.
Endiſheh, ſee *Andiſheh*
Eſh, *his*, or *hers*, added to nouns, as *Jemàul-eſh*, his beauty
Eſt, or *aſt*, he, ſhe, or *it* is

F.

Fatha, an orthographical mark
Femin, but from, &c. Arab. comp. of the particle of and *min*, from, &c.
Ferda, to-morrow
Fereeb, deceiving
Ferghend, ivy
Feringy, European
Feriſh, a bed, couch, cuſhion
Feriſhtèh, an angel, meſſenger
Feyſet, grace, plenty
Fermuden, or *Firmuden*, to command, to ſay, &c.
Fi, in
Firaukh, abundant, large, &c.
Firzendeh, a ſon, child, offspring
Foru, or *Foru*, down, below, &c.
Fuday, a ranſom, price
Furzauneh, wiſe, learned, &c.
Fuſl, *Fuſl-i behaur*, ſpring, ſeaſon
Futtah, victory.

G.

Gahy, time, at one time, opportunity

Geety, the world
Gercheh, although
Geſhty, a ſhip, a boat
Ghebguby, neck, chin, jaw
Ghemm, grief, trouble
Ghemzeh, a glance, wink
Ghùl, an imaginary monſter
Ghuncheh, a bud, roſe-bud
Ghurret, Aurora, dawn
Gueem, I may ſay
Giriften, or *Gooriftun*, to take, ſeize
Goft, or *Guft*, he ſaid, ſpoke
Goftend, they ſaid, &c.
Gohur, a gem, a jewel
Gudeſhtun, or *Guzaſhtun*, to paſs by
Guftar, a ſpeech, a word
Gùl, a roſe, a flower
Gulaub, roſewater
Gulazaur, roſy cheeked
Gulendaum, roſy hue
Gulſhen, a roſe garden
Gulzar, a bed of roſes
Gumariden, to compel, to gnaſh the teeth, &c.
Gumaun, a doubt, opinion
Gunge, a treaſure
Gurdaniden, to cauſe to be done
Guzeſhtun, to paſs by, or near
Guzaf, vanity, an idle fooliſh ſaying

H.

Hail, terrible, dreadful, horrible
Haram, forbidden
Haſyl, gain, reſult, advantage
Haul, condition, time, preſent
Hedees or *Hedys*, news, ſtory, &c.
Heech, none, no, never, not at all
Hekayet, ſtory, narration
Hekyket, truth, reality
Hem, together, with
Hemchu, like, as
Hemchunaun, thus, in this manner
Hemchunaunk, in like manner as
Hemeh, or *hemè*, all, every
Hemidoon, ſo, in like manner, always
Hem Kauneh, of the ſame houſe living together
Hemrah, a companion
Hemzad, born together, partners
Hena, or *Huna*, here, this place
Her, every, all, both
Her doo, both the one and the other
Hereer, ſilken ſtuff
Heyhat, a deſart
Hezret, majeſty, dignity
Hind, India, Hindooſtan
Hooſh, underſtanding, ſenſe, reaſon
Houri, a virgin of paradiſe
Huna, ſee *Hena*

Hushtum, the eighth
Huwa, the air

I.

Ikaub, an eagle
Illa, unleſs, but,
Imrooz, to day, this d
Imſheb, this night
Inſaun, a man, human creature
Irâk, Chaldea
Irem, a fabulous garden of delight
Iſhaun, they, them, &c.
Iſtigfaur, repentance, aſking pardon
Iſhk or *Yſhk*, violent love
Iſtikbaul, futurity meeting, &c.
Iſm, a name
Izaur, the cheek, face, &c.

J.

Jaueb, the ſide, part
Javab, an anſwer
Jauèe, a place
Jaum, a goblet, cup
Jaun, the ſoul, life
Jaunaun, lovely woman, miſtreſs
Jaunet, thy ſoul
Jauvedaun, eternal, perpetual
Jawy, a ſtream, river
Jemaul, beauty, elegance
Jenud, armies, troops
Jeraud, the locuſt
Jung, war, battle, fight
Junoon, madneſs, inſanity
Juvauny, youth
Juz, except, but, &c.

K.

Kaum, wiſh, deſire, &c.
Kamus, the ocean, title of a celebrated Arabic Dictionary, tranſlated and publiſhed by Golius
Kar, work, buſineſs, labour
Kaſhgy, would to heaven
Ked, ſtature
Kee or *Ky*, who
Keh, who, how, which, for, becauſe that
Keiſooy, locks, ringlets
Kemaun, a bow
Kemer, waiſt
Keneezy, a girl, a damſel
Kerar, firmneſs, tranquillity
Kerm, generoſity, humane
Keryet, a city or town
Keſteraniden, to cauſe to be ſpread as a carpet or couch
Keſterd, ſpread
Kes, ſome one, any one, a perſon
Keſhud, ſhe opened
Keſimet, ſhare, portion
Khaneh, a houſe
Keyſar, Ceſar, a monarch

Khan, an inn, family, a table
Khatemàho, their ſeals, Arab
Khar, a thorn
Khara, a hard ſtone
Khater, diſpoſition, inclination
Khaub, a bed, ſleep, dream
Khaukh, earth, clay
Khauhed, 3d p. ſing. from
Khauſten, to aſk, wiſh, deſire
Khèez, ariſe thou
Khendaun, ſmiling, charming
Kheyaul, fancy, imagination
Khoob, fair, beautiful, good
Khoobaun, plural of *Khoob*
Khood, ſelf, ones own
Khoon, blood
Khoord, eats
Khoorm, delightful, pleaſant
Khooſh, ſweet, pleaſant
Khooſh Ku, or *Kaw*, a ſweet ſinger
Khorſheed, the ſun
Khoſhnud, appeaſed, ſatisfied
Khulayek, the ſame as
Khulky, the people, inhabitants
Khruydmund, wiſe, learned, prudent
Khuſby, thou ſlumbereſt
Khuzaun, autumn, the fall of the leaf
Kohen, old, ancient
Kol, every, all
Kuja, where, whereſoever
Kulaum, words, diſcourſe, ſpeech
Kumbed, a vault, arch, tower, &c.
Kumend, ſnare, nooſe
Kumr, full moon
Kunar, a brim, border, embrace, &c.
Kuni, thou doeſt
Kurdeh, done, participle
Kuſar, a palace, &c.
Kuſhad, gladneſs, rejoicing
Kuſhayy, thou openeſt, looſeſt, &c.
Kuſhteh, killed
Kuſhtend, they became, &c.
Kùt, food, nouriſhment

L.

La, not, no, &c.
Laabet, a charmer, alluring by beauty
Laleh, a tulip
Laſhkur, an army
Leb, the lip
Leiken, but
Leka, face, form, &c.

M.

Mah, the moon
Mah-e-ſieikur, fair-faced as the moon
Mahy, a fiſh
Mandeh, remained

Many, thou remaineſt, alſo the name of a famous painter.
Maun, a family eſtate
Maunend, like, reſembling
Mebad, let there not be
Me'ber, do not bear, ſupport
Meh-roo, *Moon-faced*, lovely
Mehejur, cut off, forſaken, ſeparated
Mei, wine
Mehunnet, affliction, calamity
Mekaum, place, ſtation
Mekuddem, preceding, before, &c.
Melal, grief, vexation
Mellek, the Locuſt
Memkin, poſſible
Memkin Nebuved, could not poſſibly be
Men, (Perſ:) I, me, mine
Men or *Min*, (Arab:) from, than
Menzil, a manſion, reſidence
Meſhryk, the Eaſt
Meſr, Egypt, Cairo
Mezkan, eye laſhes
Mihr, the Sun, a ſeal
Mikend, he acts the part of, does, they do, make, &c.
Mikeſſy, thou looſeſt, diſheveleſt
Mikezeſhet, or *Miguzeſhit*, paſſes by
Mikhauſt, intreats, wiſhes for
Mikhoory, thou drinkeſt
Minar, *Minaur*, a turret, column
Miſk or *Miſk'on*, (Arab:) muſk
Miroom, I go, I am going
Miſl, equal to, like
Mizend, (*Nubet*,) he ſets the watch, &c.
Moonis, companion
Mooee, locks, hair, ringlets
Mubaruck, happy, proſperous
Mugur, perhaps, unleſs
Muhammed, Mahomet
Muheyia, prepared, arranged
Mulluk, an angel
Murd, a man
Muſhkeen, muſky
Muſhtak, longing for, deſirous
Muſk, muſk
Muſnud, the throne
Mutrib, a minſtrel, muſician

N.

Na, negative, particle, prefixed, as, in
Na-aumeed, hopeleſs, not hoping,
Naim, gift, bleſſing
Nakhaſh, picture, painter, &c.
Nam, or *Naum*, a name
Nameh, a book, letter, hiſtory
Nauleh, lamentation, murmurs, plaintive notes
Nauruz, or *Nurooz*, firſt day of Spring

Nazrauny, a Chriſtian
Nazuk, graceful, lovely
Nazuneen, graceful, elegant
Nebuvéd, was not
Neda, exclamation, clamour
Nedarem, I hold not, &c.
Nedaunem, I know not
Nedeedeh, not ſeen
Neerung, charms, ſpels
Negahy, look, glance
Nehāden, to place
Nehen, *A.* we
Neh, not, alſo, place thou
Nehy, you may place
Nekhauhem, I do not wiſh, aſk
Nekhauhed, does not wiſh, aſk
Nekhet, ſmell, perfume
Nekuned, they do not, make not,
Neſhayed, it is not meet, fit
Neſheeneed, he heard not
Nefret, ſplendor, beauty
Niayed, does not come, go
Nimet, benefits, bleſſings
Niſeem, a gale, breeze
Niſheſtun, to ſit
Niſhki, Arabic, hand-writing
Noah, a proper name
Noorooz, the firſt day of Spring
Nubehaur, the New Year, Spring
Nubet, a turn, time, watch
Nughmet, melody, muſic
Nukkul, tradition, narration
Numoodun, to ſhow
Nutvaun, it is impoſſible, cannot
Nuzim, verſes, poetry

O.

O, or *Oèé*, he, ſhe, it, his, &c.
Ora, to him, her, &c, him, it, &c her
Organoon, a muſical inſtrument
Ottar, eſſence, perfume

P.

Pa, or *Pauee*, the foot
Padir, father
Padiſhah, or *Padiſhaw*, a king
Pahlavi, the ancient language of Perſia
Pakeezeh, fair, pure, lovely
Paureh, or *Pareh*, a bit, piece, part
Pechegaun, infants, children
Pedrudy Kirdun, to bid farewell
Peer, old, an old man
Peery, old age
Peikur, the face, form, &c.
Peiſh, before
Pend, counſel, advice
Pereeden, to fly in the air
Perdeh, or *Pordeh*, a curtain, veil, hangings
Pery, a fairy, angel
Pes, after, then

Peſy, many, more, &c.
Picheeden, to twiſt, bend, involve
Pidaw, openly, manifeſtly, &c.
Pihen, wide, ample
Por, full
Pordehdary, a chamberlain, or holder of the curtain
Puſheedeh, clothed, covered

R.

Raheem, merciful, compaſſionate
Rahman, merciful
Raoud, or *Rouz*, a garden
Reehaun, fragrant herbs
Reekſend, they dance, leap
Reez, pour out
Reſy, benediction, bleſſing
Reſed, comes to
Riſt, went, departed
Riſk, envy
Rood, or *Rud*, a river, ſtring of a muſical inſtrument
Rooee, the face
Roomiaun, the Grecians, Europeans
Ruah, a ſpirit, breath
Rud, a river, ſtring of a muſical inſtrument, he goes
Ruhmet, mercy, compaſſion
Rung, colours, complexion
Ruſhenay, ſplendor, light
Ruſool, prophet, ambaſſador
Ruvaun, running, flowing
Ryaheen, odoriferous herbs

S.

Saaty, a while, ſpace of time
Sabr, patience
Sad, an hundred
Sádi, or *Saadi*, a poet's name
Sagher, a cup, goblet
Salam, ſalutation, peace, ſafety
Sauktun, to do, make, prepare
Sauky, a cup bearer, water-carrier
Sauny, ſecond
Sauz, any muſical inſtrument
Sazee, thou makeſt
Seba, zephyr
See, thirty
Seemeen, ſilvery, made of ſilver,
Seemten, ſilver-bodied
Seh, or *Suh*, three
Sehn, a court-yard, a ſquare
Sehra, a deſart
Sehrauny, deſarts
Sekhun, diſcourſe, words, &c.
Selſebeel, a celeſtial fountain
Seneman, idols
Sepeed, white
Ser, the head, top, extremity, &c.
Seranjaum, end, concluſion
Seriſhteh, compounded, formed
Seyah, black
Sikander, Alexander

Shady, gladneſs, joy
Shah, or *Shaw*, a king
Shaar, poetry, verſe
Shah-var, royal, belonging to, or like a king
Shaikh, an elder, a chief
Shawk, a tender branch
Sheb, night
Sheh, for *Shah*, a king
Sheked, honey
Sheher, a city
Shekheſteh, broken
Shekur, ſugar
Shemda, a candle, taper, &c.
Sheneeden, to hear
Sheraub, wine, ſherbet, liquor
Shimſhad, the box tree
Shirauz, a famous city
Shireen, ſweet, pleaſant
Shraub, wine, liquor
Shud, was, he, ſhe, it was, &c.
Shudun, to be
Shuky, mirth, jollity
Sooee, towards
Sooz, burning, tormenting
Suim, the third
Sultaun, prince, ſultan
Sulub, plundered, deſtroyed
Suluh, peace, concord
Suw-waur, horſeman, riding

T.

Ta, that, until, in order that
Tabaun, bright, ſhining
Takht, a throne
Tályk, hanging, the Perſian hand writing
Tawk, power, ſtrength
Teer, an arrow, the Tigris
Temaſhá, ſhow, entertainment
Temaum, intire, whole, complete
Ten, the body
Tenha, alone
Tenk, narrow, barren
Tera, oblique caſe of *too*, thou
Teſlym, ſaluting, granting
Too or *tù*, thou, you, thine
Toocheh, turning, converſion
Tubaà, nature, genius, diſpoſition
Tulby, thou ſeekeſt, from
Tulbeedun, to ſeek
Tulb Kirdun, to ſeek
Turkaun, turks, beautiful perſons
Turreh, ringlets, locks, &c.

V. U.

Va, *Vaw*, *Ve*, *Waw*, *U*, and *Var*, added to nouns, denotes ſimilitude, as *Peri-var*, like a fairy
Vely, but
Ulfety, familiarity, ſociety
Umr, life

W.

Walid, parent, progenitor
Wallah, by GOD! oh GOD!
Waw, the copulative *and*
Wazia, eſtabliſhing, legiſlating
Wehiſet, a diſh of locuſts
Wehiſhet, affliction
Wekt, ſeaſon, time
Wekta, once upon a time

Y.

Ya Arab: oh! ho!
Ya, Pers: or
Yabed, may find, from
Yafiem, to find
Yar, a friend, a miſtreſs
Yehoody, a Jew
Yek-ſheby, one night
Yeky, one, a ſingle one
Yeminy, belonging to Arabia, Felix
Yſh, mirth, joy
Yunaniaun, Ionians, Greeks

Z.

Zawiyet, hermitage, cell-cloyſter
Ze, for *Az*, from, of, &c.
Zeeba, elegant, graceful, &c.
Zeer, under
Zemeen, ground, country, land
Zendaun, a priſon
Zendeh-am, I am alive
Zendegy, exiſtence, life
Zehreh, Venus
Zoormund, powerful, ſtrong
Zubauny, tongue
Zulf, a ringlet, lock of hair
Zunjeer, a chain, fetter
Zun, a woman
Zun, a ſtriker, player on, as *Organoon Zun*, a player on the organ
Zuſht, deformed, hideous, unpleaſant, ugly, &c.
Zuwal, declenſion, ſetting of the ſun

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ERRATA.

Page xxi Introduction, Note, for *ille*, read *illæ*.
—— 20 Line 4, for *ſtyel*, read *ſtyle*.
—— 35 —— the laſt, for דם read אדם
—— 88 —— 22, for *Padua*, read *Pavia*.
—— 157 —— 16, for *amantuim*, read *amantium*.
—— 185 —— 20, for *ſecndus*, read *ſecundus*.
—— 186 —— 3, for *Bulu*, read *Bulee*.
—— *ib*. —— *ib*. for *bchiſht*, read *behiſht*.

IN THE VOCABULARY, INSERT

Muhur, the ſun, a ſtamp, impreſſion.——And,
Mikhendend, they ſmile, laugh, &c.

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